

# Schlafly, English exchange verbal blows

Great debate packs  
big crowd into gym

By Bill Coniff  
and Laura Broadwell

It was a night of clashing extremes — inside a stifling, capacity-packed gym, outside a cold winter rain; Phyllis Schlafly's lady-like debate, Deirdre English's biting, sarcastic wit.

But the clash the sweating crowd came to see — the clash of extreme views it was expecting — never materialized.

"Both sides were red, white and blue all the way," said Jo Carrasco, one of the 2,100 spectators in the largest crowd ever in the SF State gym. "I think people felt Deirdre, although she made feminist points, was no opposition. It was another slice of apple pie."

"My reaction was they could have stayed more to the point. There was no point," said Kevin Drew. "We're not used to debates (at SF State). We're more used to spectacles. That's what we got."

Schlafly, who spearheaded the Stop the ERA campaign, braved what she called an "experience in intolerance" as the mixed though predominantly female crowd hissed her conservative views.

"The American woman is supremely blessed," said Schlafly, referring to the "cafeteria of choices" available to women who look beyond the "negativity" of feminism for their roles. "If she believes she can succeed, she can. If she believes she's going to fail, she surely will."

"In the middle of 1977, feminism went out of style," Schlafly said. "Feminism is now passe. Fortunately, you don't have to take my word for this. You can find it in the New York Times."

English, executive editor of Mother Jones magazine, who seemed to have the crowd's support, answered with references to Schlafly's personal life and financial situation.

"You have to compare what people say with the way they lead their lives," English said, pointing out that Schlafly's "traditional family life includes a 12-room Tudor mansion, a full-time housekeeper, a cook, two secretaries, a private nursing home for her mother, a swimming pool and a bomb shelter stocked with two weeks worth of supplies."

"It is not our side that is passe, but it is her side that is losing," she said.

Although they disagreed on most issues, both Schlafly and English agreed that inflation is forcing women back into the workforce.

"Now, in the present time, we're hearing a lot of siren calls to lure women back into jobs," Schlafly said.

Speaking of her own family of six children, she said, "When we gather around the family hearth at Christmas — let me tell you, young women — man, that's living."

See Debate, page 12



By Darrin Zuelow



By Michael Jacobs

Deirdre English (left) acknowledges the support of the crowd at last night's debate in the SF State Gym against Phyllis Schlafly's conservative views.

## Education commission reconsiders tuition policy

By Cindy Miller

After seven months of discussion and deliberation, the California Postsecondary Education Commission has made final draft recommendations regarding the use of student fees in the California State University system, which may do away with the no-tuition status of higher education in the state.

"We're leaving the final decision up to the governing board (boards of trustees) of each segment," said Marjorie Dickinson of CPEC. The policy of no tuition may become less effective in maintaining low fees, she said.

The commission has recommended that if the chancellor's office finds that state funds are not sufficient in maintaining its "standards of quality and access," it should use revenues from student fees to supplement other resources.

But in the draft recommendation, CPEC also stated that while there is a

need for flexibility in refining fees because of new needs, "sudden, precipitous fee increases," like those imposed this semester, should be avoided.

Dickinson said that because CSU fees are half of what the University of California charges, the CSU funds have to be used in areas other than the specified no-tuition areas.

The 1960 Master Plan for Higher Education in California established the principle that public higher education in California would be tuition free to all state residents.

Tuition was defined as student fees used to pay for teaching expenses — the salaries of instructors, and instructionally related clerical staff, supplies and equipment.

Because of ambiguities in the original document, CPEC recommended redefining where revenues may be spent.

As the definition stands, if \$1 of student revenues is used for instructional purposes, it is technically called tuition.

The new draft recommendation would do away with the categorical boundaries where student revenues may be spent in order to remove the necessity of what the commission refers to as the "creative accounting," that maintains the State's "symbolic" no-tuition standard.

The commission feels this move is important in maintaining the access to and the quality of education.

"Regardless of what happens to fees," said Dickinson, "levels shouldn't be any higher than last year."

If student fees were doubled in California, students would still be paying less than the rest of the country.

"We're not going to double fees," said Dickinson, "that would create a real hardship for students."

Dickinson added that in the CSU system, the students must meet the same percentage increase the state allots in additional funding.

For example, if CSU students were

paying \$222 for the semester and the state increased its funding by 10 percent, students would have to pay \$244 to match the state's increase.

The commission is releasing its recommendations today at UC Extension Center on Laguna Street in San Francisco. Representatives from the UC, CSU, and community college systems, as well as the Legislative Analyst's office, the Department of Finance and the California Student Aid Commission will attend the meeting.

Curtis Richards, director of the California State Student Association plans on making his voice heard.

"I'm going to go in there arguing that our fees not be used for tuition that could encompass a state university fee," said Richards. "My board wants to keep fees solely for the purpose of student services... we're not willing to pay for tuition."

Richards said the crucial issue is how much flexibility students are going to let the system have in tuition.

"We need a guarantee that we're going to be involved in the budget process," Richards said.

But Dickinson said that "there is never a final decision until the budget is reviewed in July."

"If there's a mid-year budget cut," said Dickinson, "these new policies could go into effect."

The main issue in the recommendation is where to draw the line between allocations of funds, and whether or not students have a say as to where their money is spent.

"We think we've covered and considered all the various points of views we've heard up to this point," said Dickinson, "but if we hear opposition, we can change the recommendation."

In addition to changes in the use of funds, recommendations have been made to increase graduate fees and to change the types of financial aid.

## Student groups criticize AS Performing Arts funds

Associated Students Performing Arts, a pet program of the AS, has become the focus of resentment from student organizations. The scenario is like Cinderella up against the spoiled step-sister, with AS in the role of the wicked stepmother.

Terrence Preston of Amnesty International said there appeared to be a great discrepancy in the allocation of AS funds. Performing Arts, he said, received more than \$100,000 while 224 student organizations were originally budgeted to share \$12,000.

"I like shows, too," said Preston, but when allocating funds, student organizations should be a higher priority. Many (club) programs are more important than reruns of "Pennies from Heaven".

"We have to program for the whole campus," countered Jeffrey Marmer, director of Performing Arts. "We have 34,000 students to contend with and I think they like what we're doing. The fact that we're out there with programming money makes us an easy target for criticism."

According to AS President Jeff Kaiser, Performing Arts is operating on the same budget it has for the last three years. They wanted more money though, he said.

"You should have heard them," said Kaiser. "How they were on the road to success needing more people for personnel, etc. But they have to work with the same budget."

Preston said he felt that Performing

Arts is over-budgeted and the majority of their funds are not spent.

"We may have had \$2,000 to \$3,000 left over last year," said Marmer. "But we used virtually all our money and created \$29,000 more in programming for this year."

Student organizations have made a practice of asking Performing Arts to co-sponsor their events. The primary reason for this, according to Marci Levine of Freeze Campaign for World Survival and Students for Better Government, is because Performing Arts does not have a ceiling on honorariums.

Clubs can only spend \$200 per speaker and are limited to \$400 per semester.

"Performing Arts can spend whatever they want on whatever they want," said Levine. "The AS is cutting competition from us by limiting us, but not Performing Arts."

Marmer did not deny the accusation but explained that most of the programs Performing Arts directed last year were in co-sponsorship with student organizations.

He said Performing Arts put out \$1,200 for the Pre-Health Profession Students Alliance in order to bring "Aquarian Conspiracy" author Marilyn Ferguson to SF State last April. Tickets cost \$2.

Marilyn Gerber, director of PHPSA had asked for a \$4,500, two-day seminar, he said. Only 150 people showed up.

"This is an extremely difficult campus to program," said Marmer. "We call it the Bermuda Triangle. Take that show to Berkeley, you could charge \$5 and sell out."

Levine said she feels Performing Arts has no real incentive to work with the clubs. "They're not committed to the same goals," she said. "Their goal is to entertain."

But Marmer said Performing Arts

See Arts, page 12

## Media retreat from El Salvador's war

By Eileen Walsh

Visiting members of the foreign press did not outnumber the native population in El Salvador last spring. It just seemed that way.

With attention focused on the elections last March 28, representatives from every conceivable medium converged on the tiny Central American country, and their coverage dominated news reports in the United States for months.

Today, nine months after the elections, El Salvador still receives coverage, but it is no longer front-page news. Opinions about why it faded from the headlines range from charges of Reagan

administration interference with the press to explanations about the cyclical nature of the news.

"I am positive that the U.S. government put pressure on the big papers to give less coverage to El Salvador, and the papers agreed because they are owned by the rich," said Salvador Martinez, of Casa el Salvador "Farabundo Marti," the local chapter of a nationwide Salvadoran group opposed to U.S. intervention.

Martinez spoke at SF State last week, following a showing of the film "El

See Sausies, page 12

## A custodian with animated dreams

By Rusty Weston

The intense, mustachioed custodian pushing a broom around HLL early in the morning is planning ahead — beyond the next room. Miguel Castro, an El Salvadoran emigre, wants to go from "guacamole to caviar."

Castro designs cartoon cultural statements for t-shirts which he sells to Latino-Americans in the Mission District and he sells cartoons to low-rider magazines published in San Jose. He wants to go national with several new t-shirt ideas.

"I live in two cultures and I have to blend both cultures," said Castro, 37.

One t-shirt conception of Castro's is "Guacamole State University" — a headline — above a big avocado, chips, beer and dip. Another of his designs, if it hits big, might cause a stir: Mickey Mouse dressed in a zoot suit. The little mouse looks better in a moustache.

Castro was able to come to San Francisco 16 years ago because he was guaranteed a job at a popular hamburger house — five years at room and board plus small change. He moved out one day when a friend told him about a job opportunity at SF State.

He sent for his family from Santa Ana, the second largest city in El Salvador. "Sometimes I feel homesick, but it comes and goes," he said. "I like it here and I have my family here, so I have no plans to go back. I can go anywhere and make a living."

It's Castro's style to joke about cultural stereotypes. How did he spend his summers in El Salvador? "When school goes out I become Juan Valdez."

But he quickly becomes serious and outspoken about work conditions for custodians at SF State. When he began working here 10 years ago, he says there were three custodians for each floor of HLL performing clean-up chores. Now

there are two.

He said his new bosses "come with the mentality to save money as a business instead of providing all the services students deserve."

Castro said his bosses use the method of "divide and conquer" by dividing the custodians into different groups which never meet.

And he has had his share of humbling experiences as a custodian, too. He said, "I was working in the library for a couple of weeks and met one of the Spanish workers who has a language problem. He was trying to get some classes during working hours."

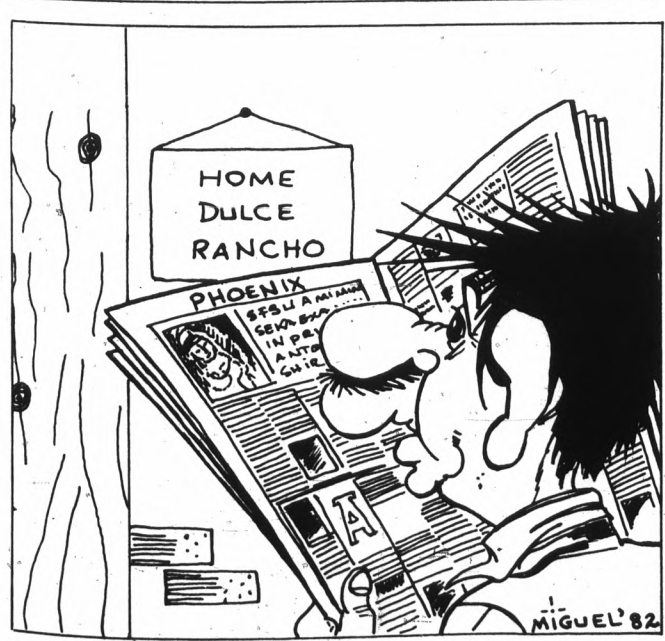
"Romberg said that any staff member who is willing to take some courses during working hours is free to do it with approval of his supervisor. Then this guy asked his supervisor and his supervisor encouraged him not to take the English classes because he needed him in the building."

"I translated to the supervisor that he needed the course so he could communicate with his bosses. The supervisor went to the chief of custodians telling him to move me out of the building because he didn't want any smart guys working under him."

Castro said he wouldn't want to be a supervisor. "I don't like to push nobody around." In fact, what Castro wants most is to support himself and not have to answer to anyone but his wife and children.

"If you know laws and regulations there's no way they can take advantage of you," he said.

He knows many displaced El Salvadorans in the Mission District and hopes his cartoon work will set an example for them about how to fuse the two different cultures. Humor is his mainstay. He even created a comic custodian character — "Dusty Gonzalez."



Miguel Castro's "Dusty Gonzalez" reads the Phoenix.



## Wanted: home with a view



The Off-Campus Housing Office threw a cozy wine-and-meatballs party in the Student Union yesterday. The office offers a referral service to students looking for a room of their own.

By Richard Brucker

## Bookstore management softens unpopular stand

By Simar Khanna

Relations between personnel and management of the campus bookstore have improved slightly, but management says last month's sickout by cashiers had little to do with it.

Twelve cashiers of the Franciscan Shops' bookstore staged a sickout on Oct. 8 to protest poor management, insufficient financial compensation and a lack of appreciation on the part of the management. As a result, one employee quit his managerial position, but the rest returned to work in hope of pay raises and a change in attitude from management.

"We get a lot more respect than we ever did before," said Barbara Keck, a cashier.

Along with more respect, according to Keck, employees are finally getting their "long-awaited pay" raises and management has finally begun to consider improvements in the Franciscan Shops' out-dated personnel policy.

There never was a moratorium on raises, said Rich Nelson, chairman of the Franciscan Shops Board of Directors. Only about five raises were late because of Bank of America's delay in returning the bookstore's accounting, he said.

And the changes in the personnel policy are part of a long-term plan based on a marketing study done by business students last spring, said Nelson.

The No. 1 priority in policy change demanded by the cashiers is a clear description of job titles. Keck and eight other cashiers are changing the general job description of "part-time, temporary cashier" to more detailed titles and descriptions for jobs. Keck said she has been employed by Franciscan Shops for 15 months and has been working 40 hours a week. But her title is still part-time, temporary cashier. She is ineligible for sick leave, vacation or holiday pay.

Nelson said he favors "fringe benefits" for part-time employees who have been working for Franciscan Shops for more than a year. He added,

however, that any policy changes must be approved by the bookstore management.

"We are truly underpaid," Keck continued. "Employees in other campus bookstores get between \$6 and \$7 an hour."

Franciscan Shops' cashiers start at \$3.80 per hour and get a 20 to 25 cent raise every second, fourth and sixth month. They then receive annual raises, according to Keck.

Despite the comparatively low wages, Keck said the recent pay raises have eliminated many antagonistic feelings in the bookstore. The sickout, she said, did indeed result in a change of attitude.

"It wasn't until the managers had to work at the registers that they realized the complications of our job. It hit them that we know a lot and do a lot," she said.

"The best compliment came when Jim Sando (Textbook Department manager) recognized our duties."

## Ousted feminists tell their version

By Maria Shreve

"I was removed because I refused to violate the constitutional rights of some of our faculty," said Sondra Hale, former director of women's studies at Long Beach State.

Hale, Sharon Sievers, a Long Beach State history professor, and Tatiana Harvey, a Long Beach State student, told a group of about 40 students and faculty Monday at SF State of their plight, or, as they call it, their nightmare.

It began last April when "students," who were actually members of an evangelical church group, sat in on women's studies classes, at Long Beach State. They decided that the material in Betty Brooks' class, "Women and Their Bodies," was offensive. They labeled it "pro-lesbian and unbalanced" because it didn't teach "traditional American values."

The women particularly objected to a book called "Sathidry: A Study of Lesbianism" and to slides of female genitalia shown by Brooks.

The women met with Hale, program director at the time. Hale said she was asked question like, "Are you married?" The women also objected to political posters in Hale's office, calling them "Marxist." Hale said the posters were "the kind any liberal has in her kitchen."

The women sent letters of complaint to university administrators and to three conservative legislators, H.L. Richardson, R-Arcadia, Oliver Speraw, R-Los

Angeles and Dennis Brown, R-Bellflower.

The "students" and state legislators' aids met with university officials including the campus president. The women were "impressed with our politically ambitious president" (Stephen Horn), said Hale. "No one from the Women's Studies Department was invited to this meeting which dealt only with the Women's Studies Department," she said.

After the meeting, Brooks' class went through an "unprecedented review," Hale said. "That is where the university made their grave error — the point we're most disturbed about — no one notified us that it passed." She said they found out when a reporter from the Los Angeles Times called to congratulate them.

Brooks and Hale decided to sue the university claiming violations of their First Amendment right to free speech and their 14th Amendment right of due process. They are being represented by the American Civil Liberties Union.

"Because of internal and external pressure I was rehired, but there was no reason for not having me back as director," Hale said. The Women's Center was also shut down. "You can read that as, 'they're lesbians,'" she said.

According to Hale, two women's studies courses were cancelled this semester and Linda Shaw, and instructor who taught "Women and Mental Health," was not rehired. Hale said, although Shaw had taught the course for 10 years, she was called unqualified.

"How in heaven can the dean call her unqualified — he called her an ideologue in my presence — I guess that makes her unqualified," she said.

"This is an attempt to purge lesbians from our department."

Hale expects two more instructors to be "lopped off next semester. It's really a helpless feeling, because we don't know how to protect them," she said.

Harvey said although the majority of the students in the department are lesbians, the program isn't just about lesbianism.

"We just can't take the issue of lesbianism and sweep it under the rug or put it in the closet. We've lost a lot of support, but we want to keep lesbianism at the forefront," she said.

Hale said they were involved in a liberal's court battle but that most of the participants don't fit into that mold. "Most of us traditionally fight in a different political way," she said.

For example, they decided on a "non-strike strategy" and didn't utilize teacher's unions, socialist-feminist groups or the gay community, she said.

"According to the state, Sondra hasn't lost her job," said Sharon Sievers, a member of the Women's Studies Advisory Board. "That's the least of the issue."

The teachers don't see this as "basic issues of academic freedom." Sievers made an analogy to the teaching of creation and predicted that if the new right said, "I demand you teach creation," the issue would be considered more important.

## Stroke kills English professor

SF State English Professor Branwen Pratt died of a stroke at Stanford Hospital Tuesday night, according to an English Department spokesperson.

"She was our best," Pratt's colleague Professor Eric Solomon said. "We're diminished by her loss."

Pratt, 53, had taught at SF State since 1972, first as a part-time and then as a full-time faculty member.

Widely recognized and admired, Pratt specialized in the Victorian novel, said Stephen Arkin, an English professor.

Pratt received degrees from Wellesley College in Massachusetts and Stanford University.

She received fellowships from the Danforth Foundation, the American

Philosophical Society and the American Council of Learned Societies.

Known as an enthusiastic and generous teacher, Pratt published articles on Dickens, Dostoevsky and Charlotte Bronte, said Arkin. "Pratt was writing a book about Charlotte Bronte when she died," he said.

Arkin remembered her as "a wonderfully lively colleague and friend." He said her contributions to the department and the university were "the gift of her mind and spirit in an on going conversation about books and life."

"Branwen was special," said Solomon. "She had a gift for laughter and for intelligence that made her a wonderful person, teacher and friend."

"She was open to the ideas of all her students, even when they disagreed with her," said English instructor Jan Gregory.

Gregory was Pratt's student in a seminar on literary criticism this semester.

According to the department spokesperson, Pratt's family asked that contributions in Professor Pratt's memory be made to the English Department.

Memorial services are tentatively planned for Nov. 20 in Menlo Park, where Pratt lived.

Information concerning the services will be made available by the English Department.

## How to follow Fellini.



Talk it over, over a cup of Orange Cappuccino. Creamy-rich, with an orange twist, it's a little bit of *la dolce vita*. And it's just one of six deliciously different flavors from General Foods® International Coffees.

GENERAL FOODS® INTERNATIONAL COFFEES AS MUCH A FEELING AS A FLAVOR

Available at: **FRANCISCAN SHOPS**



© 1982 General Foods Corporation





# Student lobby targets politicians

By Stephen Robitaille

In the 1960s, political action on campus meant demonstrations, sit-ins and maybe taking over the Administration Building. No more.

The National Student Political Action Committee, an offshoot of the United States Student Association, was founded in Washington, D.C. this July to provide support for candidates who back student financial services — and defeat those who oppose them.

"We saw that education wasn't important when the pressure was on to cut the budget," said Joe Sweeney, secretary-treasurer of NSPAC. "We (the USSA) had a good legislative presence in Congress, but if lobbying is to be effective, it's good to have a position of strength."

So the USSA, a 35-year-old organization with 3 million members in 35 states, did what many special interest groups in Washington do. It formed a political action committee.

"It was a gleam in a lot of eyes around Washington," said Janice Fine, USSA president. "Lobbying pressure is more effective with an electoral agenda. Support of education is not just altruism — students are not a benign constituency."

Unlike most political action committees, which contribute money to campaign coffers, NSPAC's plan calls for student volunteers to canvass campuses, register voters, stuff envelopes and get out the student vote on election day.

"We found people voting against us on financial aid," Sweeney said, "so we decided to use our numbers."

"We didn't contribute as much as we'd like this year," said Sweeney, referring to NSPAC's late entry into the 1982 campaign. "It was a dry run. We

## National group draws fire from right

The National Student Political Action Committee has been in existence only four months, but it is already drawing fire from Republican student organizations.

Shortly after the committee formed last July, a group called the Student Coalition for Truth held a press conference in Washington to refute NSPAC's attacks on student financial aid cutbacks.

SCT, a loose confederation of nine conservative student groups including College Republicans and Young Americans for Freedom, also let loose with a salvo of charges that NSPAC and its parent organization, the United States Student Association, were radical, left-wing groups.

"We were appalled at NSPAC claiming to represent students," said Steve Baldwin, spokesman for the coalition. "They only represent

maybe 5 percent of all students.

"Their ultimate goal is socialism," Baldwin said. "By increasing government involvement in education, they can push closer to their stance. They have a lot of radical ideas."

"Baldwin said SCT favors student financial aid cuts, but disapproves of the way the Reagan administration is making them."

"We're for aid for the truly needy, but instead of cutting waste, (Reagan) is cutting services instead," Baldwin said. "What should be targeted is Department of Education abuses in student eligibility — students get loans when they are still dependents, and use the money for things besides school."

A few months after SCT's first news conference, the College Republicans' newsletter reported that the USSA had a Marxist connection.

"Their past record of what they support and conferences they have held show what they are," Baldwin said. "We had an observer at their last national convention, and you wouldn't believe some of the things that went on there."

According to Joe Sweeney, NSPAC's secretary-treasurer, the conservative coalition doesn't represent students either.

"It's all a pile of bull," Sweeney said. "They're saying students aren't getting enough aid but that's all right."

"It was a way the Republican National Committee (whose Washington headquarters also houses SCT) could put pressure on an interest group that had the possibility of swaying votes," Sweeney said. "It was a way to create doubts and distortions."

— S.R.

that jobs were the main issue."

NSPAC supported 12 candidates for the U.S. House and Senate in 1982, and eight of them won. But its late entry into the campaign and meager funding (about \$12,000) made large-scale efforts on behalf of candidates difficult.

"We really can't say we did it (in Carr's campaign in Michigan) any more than unemployed auto workers in Pontiac did," Sweeney said. "All you can do is get your constituents out to vote."

But the United Auto Workers contributed \$2,000 to NSPAC, with fund-raisers, donations and loans making up the remainder of its funding.

"We are a classic progressive coalition," said Sweeney. "We are allied with senior citizens, labor and civil rights."

The USSA provided NSPAC with the voting records of candidates on 17 key education bills in Congress, and targeted close races in districts with large student populations.

Rep. Barney Franks, D-Mass., defeated Republican Margaret Heckler in what was expected to be a tight contest. Douglas Chan, Franks' campaign manager, said NSPAC's backing had an impact on the outcome of the election, which Franks won with 59 percent of the vote.

"Endorsing Franks made a point in Massachusetts," Chan said. "There is a political price to be paid for Congressmen who vote against student loans."

Timothy Gay, spokesman for Rep. James Coyne, R-Pa., who lost to Democrat Peter Kostmayer, said NSPAC's support of Kostmayer had little effect on the election.

"It didn't mean squat," Gay said. "There may have been a few volunteers,

but I can't say there was any direct effect on the race. They unfairly discriminated against (Coyne), but their effect was negligible."

NSPAC suffered two major setbacks at the polls this year. Peter Peyser, D-N.Y., a vocal advocate of higher education, lost to Republican Ben Gilman, and Democrat Gene Wenstrom of Minnesota fell 800 votes short of unseating Republican incumbent Rep. Arlan Stangeland.

Sweeney doesn't plan to let that happen in 1984.

"We are going to get into campaigns much earlier next time," Sweeney said. "We'll take a good look at the organization. If it's a sloppy operation we're not going to endorse the candidate or just endorse and not put in much time."

"We'll provide the training and salary for student coordinators for candidates, which will give us more control over our portion of the campaign," Sweeney said. "You can have the best volunteers in the world, but it doesn't do a bit of good if you have a lousy campaign organization," Sweeney said.

NSPAC will also widen its scope in the next election. It has a full-time staff, and plans are under way to raise money through mail campaigns, fundraisers and contributions from the higher education community.

"There are about 100 districts around the country where the number of students living was greater than the margin of victory in the last election there," Sweeney said.

"This year we did a lot with smoke and mirrors," he added. "Next time, if we find a challenger with a good education record, we'll get involved."

## Space shuttle 'phone call' turns up no astronauts

By Dennis Wyss

No Monday Night Football. The evening's studying was done. The only seeming alternative to ward off terminal boredom was to give our boys on the last frontier a jingle, so to speak.

Reach out and touch someone, or in this case, four someones: the crew of the space shuttle Columbia, astronauts on a major mission for big business — launching two commercial satellites.

Thanks to the good folks at the National Aeronautics and Space Administration and the American Telephone and Telegraph Company, earthbound taxpayers could dial an astronaut. They could listen in on the \$1 million conversations the public is, to a great degree, paying for between the astronauts and ground control in Houston.

All this at a mere 50 cents for the first minute, 35 cents for each additional minute. Plus, of course, tax.

Dial 'er up, Scotty.

Okay: (900) 410-6272.

Ring...ring.

"This is the 7 p.m. Central Time FTS status report from Johnson Space Center in Houston," said the pleasantly

modulated voice over the slight hiss of a tape machine.

"The Space Shuttle astronauts are spending their last night in space," said the voice, sounding more like an amusement park guide with permanently enlarged tonsils and ersatz bonhomie, than the harbinger of 21st Century wonders.

No astronaut, that.

"Tomorrow morning's activities will be dedicated to preparing for a re-entry and landing, which should occur at Edwards Air Force Base, California at about 8:33 a.m., Central Time."

Great. But this is an expensive call. Let's have the astronauts.

"At a debriefing following his last shift in the Control Center, Flight Director John Cox characterized FTS's mission as a 'wonderfully successful operation.'"

Ah...well, the two commercial satellites were wonderfully, successfully launched...but the most exciting part of the whole spectacle — the spacewalk — was canceled because the natty \$2 million spacesuits for the space strollers went on the blink.

OK. Look. So the damn things did turn into an erstwhile malfunction junction. Then let's hear the voices of our

Men in Space confidently and bravely vowing to press on, despite a setback that would throw an ordinary mortal into paralyzing gloom.

Besides, everyone from Mission Control to our President should be happy: the major objective of the mission — establishing the Columbia as a commercial cargo carrier — was successful.

After the satellites were launched, two spacebound cargo handlers waved a sign that said: "Fast and Courteous Service."

Yessir. Gosh fellas, we're making space safe for free enterprise. But we want astronauts, history in the making.

"All the flight test objectives were achieved and the suit failure which forced the cancellation of today's space walk has been the single disappointment of the mission," said the voice, now slightly dour.

No "Rogers," no "A-ok's," not even any static — just a hiss.

"From the Mission Control Center..."

No astronauts.

"...in Houston..."

No ground control.

"...this is John Laren."

Next time, a collect call.

## Special education innovator returns to head Ph.D program

By Vickie Evangel

Leo Cain thinks handicapped people are told more about their limitations than their potential.

Cain has dedicated his career to teaching prospective teachers how to help "special" children find their potential and in so doing, has brought national recognition to SF State.

The broad-shouldered, tall, gray-haired man, who looks much younger than his 73 years, is here "for the second time." In 1947 Cain founded SF State's Special Education Department, the first of its kind in California.

"There were no special education programs before that time," Cain said. The state Legislature approved \$50,000 — "a lot of money at the time" — for a public state institution to develop a special education program. SF State was awarded the funds.

Cain served as department chairman for 10 years and now, 35 years later, after an administrative career, he again sits in a Special Education Department office co-chairing the most unique program offered throughout the California State University system.

Cain is the SF State Director of the Joint Doctorate Program in Special Education. The program is tied into the Special Education Department at UC Berkeley.

State universities cannot grant doctorate degrees unless they are connected to a university offering the required work needed to complete the doctorate, said Cain. Students who want a doctorate degree in Special Education take classes at Berkeley in their first year and spend their second year here. Students who register for the program at either school have the privilege of taking courses at either campus.

The degree is granted from SF State.

The joint program, not offered in any other department here or at any of the other 18 CSU campuses, was developed in 1967 and authorized by the state Legislature that same year. About 30 students graduate annually from the program.

Of last year's 30 graduates, 29 are employed and half of those are employed in university positions in and out of California, said Cain.

Cain is one of the oldest members of SF State's faculty. His retirement pro-

gram allows him and others over age 65 to continue working. "As long as I can make a contribution, I would like to keep on working," he said. "Sometimes someone with experience can contribute a great deal."

He not only coordinates the special education doctorate program on this campus; he heads research projects in "exceptionality." He teaches a seminar related to public policy for the handicapped and mentally retarded and is involved in bringing outside funding into the department for special projects.

A native of California, Cain left his teaching job in Oklahoma in 1947 to start the special education program here. "We started with six faculty members and excellent support from the college — we were not a university then," he said. "The faculty is now 39 members strong."

## When it rains . . .



By Richard Brucker

It's no wonder students pop their umbrellas — the bookstore leaks several gallons of water every hour when it rains. Tubes leading

to buckets on the floor re-route the precipitation to more desirable spots. Meanwhile, construction continues as the rains resume.

**\$360-\$760. per month**  
**STUDENT APARTMENTS**  
**McALLISTER TOWER**  
 100 McAllister, San Francisco  
**SPLENDID VIEWS—CENTRAL LOCATION**  
**CLOSE TO BART/MUNI**  
**24 Hr Security**  
**Studios, 1 Br., 2 Br.**  
**UTILITIES INCLUDED**  
**CALL FOR AN APPOINTMENT**  
**557-0985**

**YOUR BSN IS WORTH AN OFFICER'S COMMISSION IN THE ARMY.**

Your BSN means you're a professional nurse. In the Army, it also means you're an officer. You start as a full-fledged member of our medical team. Call your local Army Nurse Corps Recruiter. Or stop by.

CPT Shirley Collins - SSG Carol Rivera  
 (415) 273-7020/7120

**ARMY NURSE CORPS. BE ALL YOU CAN BE.**

For The High Rollers In Europe  
**"Three Castles"**  
 The World's Finest  
 Cigarette Rolling Tobacco

Available at fine tobacconists everywhere

Imported for those who prefer rolling their own smokes, THREE CASTLES is long stranded — cool in smoking — great in taste — slow in burning. THREE CASTLES adds zing to your smoking enjoyment. Available in air tight tins and handy pocket pouches.

Imported From London, England  
 Exclusive U.S. Distributor  
**JAMES B. RUSSELL INC.**  
 Englewood, New Jersey 07631



# Students invest in a legislative lobby

By Tim Carpenter

They may not know it, but SF State students have their own lobbyist in Sacramento.

Every student on a California State University campus pays the California State Students Association 30 cents each semester through Associated students funds.

This gives the organization a \$100,000 total budget and allows them to lobby for student needs and interests in the State Legislature. They also provide an avenue of communication between students and the chancellor and the Academic Senates, and keep campus representatives informed about problems and solutions that other campuses might have.

"We are one of the wisest investments a campus can make," said Margo Morales, CSSA Liaison to the chancellor's office in Long Beach. "AS people are in tune with what is going on on the individual campus — they are your in-house lobbying system. CSSA allows each campus to remain collectively concerned about other campuses and the CSU system in general."

The 1983-84 budget was proposed last month and the CSSA is already making sure the state Legislature knows that students are concerned about cuts in Equal Opportunity Program, rising fees, financial aid problems and the possibility of tuition.

"We monitor where the legislature is going and let them know that students just can't handle increases in fees and

cuts in aid," said Morales. "We are lobbying representatives for the students five days a week with connections in the office of the chancellor, the Academic Senates and, most importantly, the state Legislature. We represent an easy access point for campus administrators and state officials to keep up with student needs."

Fee raises and possible tuition are two issues the group has lobbied against continuously.

"But now," Morales said, "there are people within CSSA that say students should have to pay for the cost of their education, that the time for tuition has come." "Historically, California has always provided money for education and tuition wasn't necessary. Our argument is that the CSU system has suffered reductions in recent years and if the Legislature imposes tuition, it does not necessarily mean a guaranteed increase in campus budgets."

Associated Students president Jeff Kaiser, is SF State's CSSA representative and the chairman of the Academic Affairs Committee. The CSSA has monthly meetings when representatives from each CSU campus get together and discuss common problems.

"I wasn't sure how good the organization was when I first went into it," said Kaiser. "I think the CSSA has two very important advantages now, though. It gives AS reps a chance to talk to other campus reps. Hassles on this campus have happened elsewhere and we can find solutions collectively. It also gives me a chance to be a representative for

our campus to the CSU system as a whole. I have more opportunity to talk to students and, as a CSSA rep, I can make student input count."

CSSA has staff members in Long Beach and Sacramento. C.L. Richards, the CSSA legislative director, is responsible for lobbying in the state Legislature for student needs.

"I make sure we can push bills through the legislative system for what we need," said Richards. "These could be to stop fee increases, to put ethnic studies on the general education requirement list, or even to allow campuses to give out addresses or phone numbers for a Selective Services survey."

In addition to Richards, CSSA also has a legislative advocate and a clerical

staff person in Sacramento. In Long Beach there is a clerical person and Morales, the liaison, along with Shari Mills, the collective bargaining director for CSSA.

"Collective bargaining allows students to keep up on employee-employer relations on campus," said Mills. The CSSA is represented in the negotiations of four campus groups — physicians, health care support, faculty and academic support — and each receives input on student interests.

Most of the organization's budget is allocated for salaries for the staff positions and travel expenses for lobbying trips. CSSA is planning a student representative trip to Washington, a lobby conference in Sacramento for about

100 student representatives from all over the state, a women's conference and a Third World student meeting to "bring together these students from each campus," according to Richards.

The CSSA was formed in 1959, about the same time the CSU system was formed. The individual AS organizations felt their opportunities of being autonomous were threatened and they needed a central representative group. They held their first meeting at Cal State Northridge, then called San Fernando Valley College.

"I really can't believe the organization was ever formed," said Kaiser. "There are a lot of obvious problems with bringing together reps from all over the state. The effectiveness of the

organization fluctuates, but the CSSA has contacts and respect in Sacramento. It's amazing that they can get in to talk to these people. For students to keep from getting taken advantage of, we have to keep a vocal position."

There was a serious debate on campus last year among some AS representatives about whether SF State should continue to pay to belong to the CSSA. They thought it might be to SF State's advantage to spend the money on its own lobbyist to push specific interests, but Kaiser thinks this would be impossible.

"The amount of money it would cost to send someone to Sacramento or Long Beach every time we needed something would be ridiculous compared to belonging to the CSSA," he said.

## College minor worthy of certificate

By Nora Juarbe

The Academic Senate approved a new certificate program in Executive Secretary/Word Processing Specialty in Tuesday's meeting only after questioning the purpose of the university's entire certificate program.

In February the Senate adopted requirements for converting certain minors into certificate programs in an effort to provide students with a tangible certificate to present to future employers instead of a mere statement of minor completion on the student's transcript.

Besides meeting the requirements for

a minor, approval of a certificate program must include a literacy requirement and 56 units acceptable to the university.

Dolara Cunningham, a member of the Curriculum Review and Approval Committee, told the Senate that the committee had thoroughly reviewed the proposal and voted to approve it.

Cunningham said the committee decided the certificate program would serve students who have difficulty getting jobs in their own fields of study. Other members of the committee emphasized the fact that employers are asking future employees for certificates as proof of ability to perform certain

duties.

Eric Solomon, an English professor, asked, "Does this mean any minor becomes a certificate program simply by requesting Senate approval, and that a minor and a certificate program are interchangeable?"

Members of the CRAC explained that not all minors qualify for certificate programs and that the two were not interchangeable. The university has guidelines for certificate programs and the Executive Secretary/Word Processing Specialty meets those guidelines according to the CRAC.

William Hopkins, a music professor,

questioned the purpose of offering a certificate program if it was identical to the requirements of a minor.

Robert Cherny, associate professor of history, said he thought the purpose of a certificate program was to offer an additional area of study for students who already have or are getting bachelor's degrees. He said the approval of certificate programs "might create the situation in which students come to get a certificate only."

Solomon finally suggested the Senate approve or disapprove the certificate before them and discuss the usefulness of the program at a later date.

## CLASSIFIEDS

### TYPING-SERVICES

Need and EDITOR to whip your paper or manuscript into shape? Also TYPE copy on SELECTRIC. Call 285-4724 for reasonable rates.

TYPING, EDITING, WORD PROCESSING Student, teacher discounts. Special resume service. Quick, meticulous, confidential, supportive. Convenient to campus. Specialists in academic work, particularly theses and dissertations. More Than Typing, 664-TYPE.

INFORMATION/WORD PROCESSING. Fast, accurate, reliable. Telecommunicating Xerox 860, etc. Hourly machine rentals and training also available. SUNFLOWER, composaers. (415) 753-3412.

TYPING-EDITING: Term Papers, Thesis, resume expert. Grammar, spelling, punctuation guaranteed. ESL Students a specialty. Reasonable rates. 564-1806.

WORD PROCESSING—Term papers, etc. Letter Quality. Reasonable rates. Sal Merck Services, 753-5753.

Typing Service WANG Ept. Reas., Accur., Fast. Gwen, 467-0477.

AMELIA EARHART'S TYPING SERVICE. Theses, papers, manuscripts, resumes. Expert editing. Electronic equipment. Ten minutes from campus. Fast. Call 665-0236 anytime.

PROFESSIONAL TYPIST available for fast, accurate and dependable service. No project too big or too small. Reasonable rates. Jeff, 664-5861.

POLISHED PUBLISHED PROFESSIONAL Writers/Editors/Researchers. If we don't make your term papers and manuscripts famous, we will make them coherent. 826-6230.

Barbara's Secretarial Service. Professional. (Correcting IBM Selectric III) fast, minutes from campus. All types of work. \$1.50 per page. 564-0827.

Mr. Ed—Professional Manuscript Preparation, manuscript typing and editing. I.B.M. Selectric III, SFSU campus vicinity. 753-0935. Ask for Mr. Ed.

### INSTRUCTION

LICENSED TUTOR \$7/Hr. Arithmetic through Calculus. General and Organic Chemistry. Physics. Career Counseling is available at a higher fee. 786-2401.

EXPERT CALCULUS TUTORING by patient, very experienced college teacher, tutor. Other math courses also. 527-0732.

GUITAR INSTRUCTION Pop, Classical Jazz, styles, G. Benson, Earl Klugh etc. right hand technique, reas. rates. Call Jeff Eader, 386-5967, mornings and eves.

### HEALTH

Overwhelmed, BURNED out, confused, keeping your potential on ice. Unfreeze yourself. see licensed clinical social worker, focused, supportive, strength-oriented counseling. Free assessment. \$8-\$24 session, ind., group (forming), couple work. Office, SF: Richard, (707) 644-5720.

### EMPLOYMENT

Country Band in rehearsals auditioning steel and guitar players who are experienced/unattached. Call Raymond, 755-3573.

### WANTED

Native French-speaking person to share family experience with San Francisco family. Room and board offered in exchange for babysitting, some cooking, and some housekeeping. Extra benefits. Children are school age. Call Ruth, 282-3156.

### FOR SALE

AUTO INSURANCE highly competitive rates for good students. Fast phone quotes. 221-1333.

Hawaii, New York, Miami, etc. Discount 1/2 Airline Tickets. Must purchase by Dec. 1, phone 661-1510.

### LOST

Men's gold Seiko watch lost in Student Union bathroom on November 1st. Reward. No questions asked. Call Stacey or Sil, 566-9186.

### ANNOUNCEMENTS

\$2.00 off with this coupon! Christopher Beck Dance Theater DREAM JOURNEYS INTO DANCE... "with a sense of theater that is stunning." *SF Chronicle*. November 19-20 at 8 pm, Palace of Fine Arts, San Francisco. All BASS outlets or phone 861-5059. Student Rush.

Tune into KSFS—The Sound Alternative—your college radio station, 107 FM. Viacom cable channel 35, Student Union Listening Rooms Channel 7.

Black Liberation and the American Socialist Revolution, second of a study group sponsored by the Spartacus Youth League. Tuesday, November 30; 12 noon.

Spring Extension bulletin available Dec. 21. Pick up your copy at the office of Extended Education, SFSU, NAD 153.

Flagship Custodians—looking for artist for company logo, "flagship" theme. \$25. prize for winning entry. Contact John Holman, HLL or x1974.

Samba Da Algia—wanted: drummers, dancers for '83 Carnival. Contact Michael, 956-2663 or 398-6234.

Winter Session class schedules available. Nov. 23. If you are currently enrolled, a class schedule will be mailed to your home.

P.A.C.E. invites you to an educational event on Simpson-Mazzoli Bill. On November 17, SU Conf. Rms. A-F. 11:00 am to 12:30 pm.

OPENING NIGHT GALA! Benefit Recreation Center for the Handicapped. VICTORIA THEATER, 2961 16th St., SF. Nov. 18, 19 & 20 at 8:00 pm. General Adm. \$5. Res. Call 863-7576. TOTAL HANDICAPPED ACCESS.

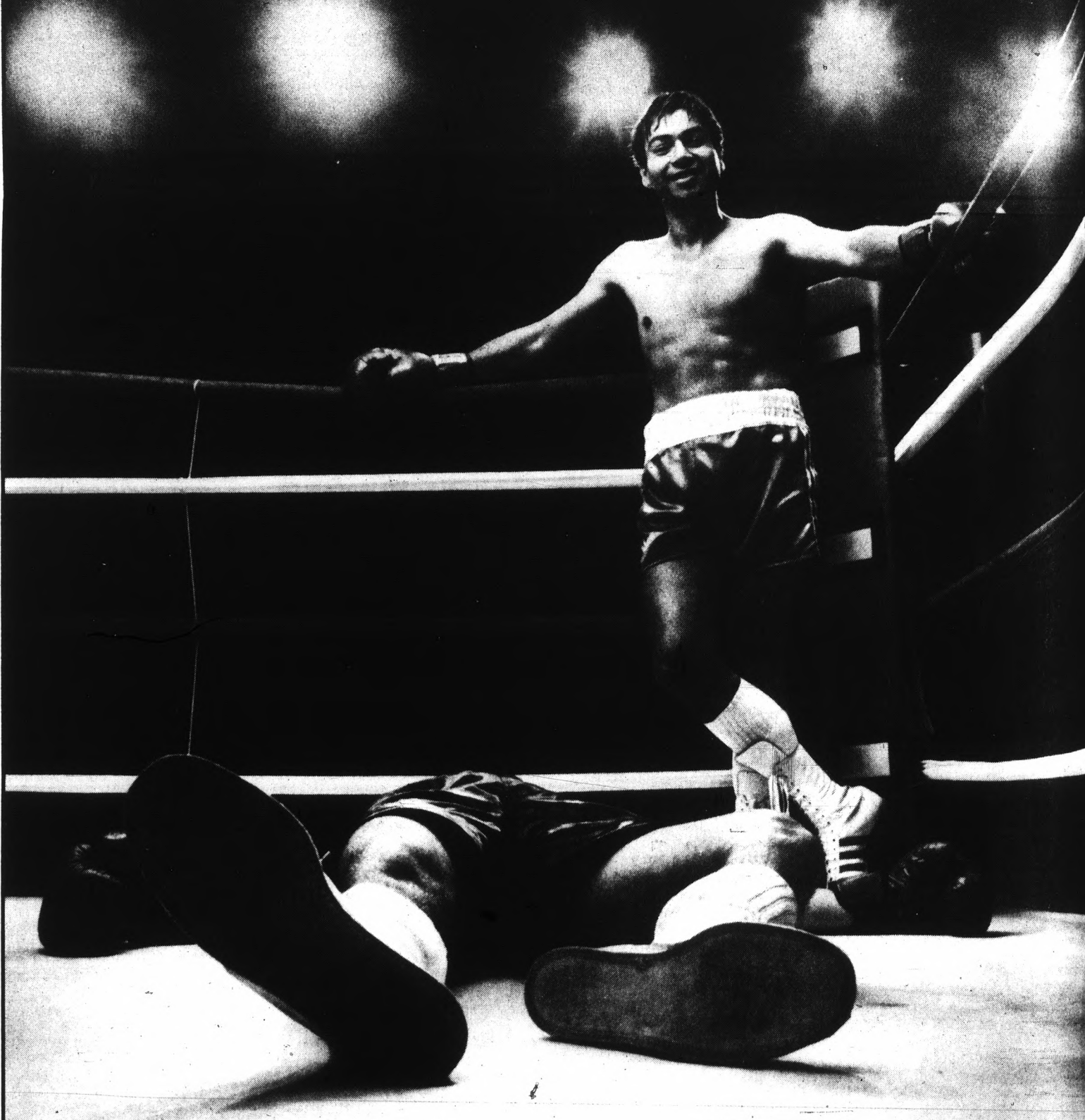
Special Gift for special people. A professional photographic nude portrait. Studio quality in the comfort and privacy of your home. Reasonable rates. Satisfaction Guaranteed. Morgan Cowin, 431-0203.

"The Human Aura: how to sense it, develop it, and why." A free lecture-workshop conducted by The Emin Society. 8:00 pm, Friday, December 3rd, at Homestead Savings, 22nd Avenue and Geary. Those interested are welcome.

CLASSIFIED ADS in PHOENIX are FREE! To students, faculty and staff of SFSU. Advertising a "service for money" or an ad from a non-member of the college costs 10 cents per word, \$2.00 minimum, payable in advance. The deadline for classifieds is the Friday before publication, we publish on Thursdays. CLASSIFIED AD FORMS are available in HLL 207, the PHOENIX office, or you can submit your ad on an 8 1/2 x 11 sheet of paper with your name, address, phone number, student number and your classification (if student, faculty or staff). Ads can be mailed to PHOENIX, Journalism Dept., SFSU, 1600 Holloway Ave., SF, CA 94132, Attn. Classifieds. No phone-in ads are accepted.

## BOXERS ARE A LOT LIKE BEER. SOME GO DOWN EASIER THAN OTHERS.

Carlos Palomino



EVERYTHING YOU ALWAYS WANTED IN A BEER. AND LESS.

©1982 Miller Brewing Co., Milwaukee, Wis.



# Opinion

## Chancellor faces fiscal disaster

California State University Chancellor W. Ann Reynolds has taken the reins at a crucial time for the system. With the state facing a possible \$4 billion deficit next year, and a governor-elect who is opposed to tax increases, CSU will face the greatest financial challenge in its history.

Maintaining a broad-based program at a low cost will stretch CSU resources dangerously thin. If no new taxes are instituted, the state budget will have to be balanced with substantial cuts in programs. CSU cannot hope to emerge from this painful process with its funding intact.

The imposition of tuition, until now regarded as an unlikely last resort, may become the only solution. The alternative, equally bleak, is a major cut in academic programs. Whole departments might have to be eliminated.

Reynolds said she wants CSU to continue to reflect changing student needs and remain at the forefront of new areas of study.

She has requested \$16.7 million to improve high technology programs. But the system may have trouble maintaining its present program, let alone expanding into new areas.

On a recent visit to Sacramento State, Reynolds said she expects CSU to receive a slight increase in the next budget despite the state's grim financial situation. Now that the controller has predicted a sizable deficit, this optimism appears premature.

Reynolds said she plans to be in Sacramento often to lobby for CSU. She will have to lobby hard in the months ahead to prevent the destruction of the system's depth or the imposition of tuition.

SF State President Paul Romberg said more cuts in education are unavoidable. When the cuts come, they must be spread so that traditional academic fields with small enrollments, such as classics and history, aren't crippled to protect more popular career-oriented fields.

Reynolds is acquainted with budget cuts. As Ohio State University provost, she had to deal with a 24 percent (\$55 million) budget cut. She reportedly ruffled some feathers with her unpopular belt-tightening procedures. Her aggressive, sometimes impatient style earned her some detractors at OSU.

Reynolds is described as bright and a hard worker. She may prove to be just the strong lobbyist needed to save CSU from the jaws of the Duke and the Legislature.

Sacramento State President Lloyd Johns predicted Reynolds would be a better lobbyist than former Chancellor Glenn Dumke. He called her "a breath of fresh air."

If Reynolds is up to the challenge ahead, she couldn't have come at a better time.

COLLEGE GRADUATE,  
HUH?... MASTERS IN  
BUSINESS... WELL, I  
GOT A JOB HERE  
FOR AN ASSISTANT  
MANAGER AT  
TACO BELL...



## Turkey day truth

By Phyllis Olsen

Over the river and through the woods to Grandmother's house we go... Grandmother's house?

Poor Granny! Whoever slated her to be host to the annual Turkey Day holocaust? For once, she's sorry she didn't agree to go to the nursing home last spring, like her children tried to persuade (force) her.

Okay, suppose Granny capitulates, and the traditional holiday feast is at her pad. Who's coming and what are they gonna eat?

Along with the usual candied yams and cranberry sauce, tradition mandates a stuffed turkey, even though no one likes it. (Could this suggest what we all become at the end of the meal?) Turkey is tolerated on Turkey Day but what do you do with 20 pounds of leftover bird?

Well, let's see: cold turkey sandwiches, hot turkey sandwiches, turkey chow mein, turkey chow suey, turkey curry, turkey salad, turkey soup, turkey cordon bleu, turkey quiche.

Next you have to plan for the 20 guests coming to glut themselves. (Granny deadbolts the liquor cabinet.) Everybody vehemently hates somebody who will be there. This one does nothing but complain, that one talks with both feet in his mouth and Uncle Joe drinks too much. (Granny throws a sheet over the liquor cabinet.)

Solution: seat all diametrically opposed guests next to each other. This way, if you can't achieve harmony, stony silence will be gratefully accepted.

Any volunteers to spill the customary glass of wine that irreparably stains the heirloom tablecloth? Don't worry Granny, someone will, trust me. (Granny has moving men remove the liquor cabinet on Wednesday.) No good. Some generous soul always brings a big bottle of cheap red burgundy.

And what a strange society! We put thousands of wiry little people into

business selling gym shorts and sneakers with weird soles to commercialize a primal activity. Not to mention the health spas spreading like butter across a hot piece of French bread, so we can work it off, sweat it off, steam it off or have it massaged away.

And what for? So we can glut ourselves thoroughly, not unlike some ancient Romans, whose similar tactics lead to their demise. We called their picnics barbaric. We call ours Thanksgiving.

Ah, but this year is going to be different you say. To make sure you don't hurt any feelings, you try everything, but just a drop of everything. With 72 different dishes on the table — you know, turkey, potatoes, cranberry sauce and 68 variations of green beans — all of which are exemplary tests for your starch blockers, you still end up with an embarrassing plate resembling Devil's Tower.

At least if you're a grownup you take your mini mountain and sit with dignity at the big people's table. Woe to the child who must crawl off to some cramped corner on the floor, or worse, sit at a card table that has folded matchbook covers under its legs trying to steady its ever-rickety nature.

Breaking wind at both ends, the guests eventually stagger from the table to collapse in heaps on the sofa. "Who wants dessert?" chirps Granny, who now sees the Happy Havens Nursing Home as a viable alternative to these disgusting holiday aftermaths. Amid moans and groans, the pies, cakes and custards manage to disappear.

There now, aren't we all thankful? In one swell foop we've managed to put on 10 pounds, stretching our stomachs to alarming proportions. Yes, I believe we're all thankful. We're thankful Thanksgiving comes only once a year. Happy Thanksgiving everybody!

## Dueling profs

Editor:

Ordinarily I would have let Mr. David Orzech's letter (Nov. 11) pass without a response. I would have preferred to have the readers of the Phoenix concentrate on the very serious matter of the assault on academic freedom perpetrated by the Israeli military occupation authorities in the occupied West Bank. Whether Mr. Orzech agrees or disagrees with me is of no consequence. What is important is that Israeli military occupation authorities in the West Bank are destroying academic freedom there, and I would hope that all of us would understand this and then protest.

But Mr. Orzech has seen fit to attack me personally, and that is a different matter. A reply is necessary. He accuses me of making partisan propaganda "cloaked," as he said, "in scholarly respectability." First, presuming a genuine interest in the subject, a simple telephone call, ext. 2055, could have elicited a very large amount of accurate information about me, and my very long record of condemning attacks on academic freedom, including attacks wherever perpetrated including, of course, any Arab country where this occurred.

Second, Mr. Orzech betrays his ignorance of the Arab world, and then seems to hold me responsible for it. He stated "In none of these countries (neighboring Israel) is it possible for Arab professors or students to engage in free discussion of expression of views critical of their own governments." I am not sure what he means by "neighboring," but if he means geographically adjacent then we see that he is seriously mistaken. Al-Azhar University in Cairo is, of course, and has been since the advent of the Sadat regime, a veritable hotbed of open criticism of the Egyptian government. Roughly the same is true at the American University in Cairo where, although the language used is normally more restrained, the free and open criticism of the regime is constant. In Lebanon, St. Joseph University, the

American University of Beirut, and the Lebanese National University are the scenes of open, continuing and often strident anti-government criticism.

Third, he speaks of a recent incident at "Jordan's Amman University." First of all, there is no such entity as Amman University. Presumably he means the Al-Jamiaah Al-Aurdunieh, or the University of Jordan, as it is known in English. With reference to the "incident," about which he provided no concrete details, if his point is that it is wrong for Jordanian authorities to destroy academic freedom just as it is for Israeli authorities to do the same thing, I heartily agree.

Of course, Mr. Orzech's ignorance is his problem, not mine. But his impugning of my motives and his *ad hominem* attack on me cannot be passed over. Mr. Orzech has used the oldest and most disreputable tactic... *ad hominem*... ignore or distort what the speaker says, and then attack the person of the speaker, his motives, his character, etc.

Finally, Mr. Orzech has the effrontery to appeal to "the ideals of academic honesty and integrity." Now that's *chutzpah* for you, a term which Mr. Orzech not only understands but personifies.

Dwight James Simpson  
Professor  
International Relations

## merf 'n eedle...



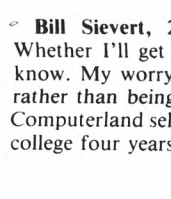
## Are you worried about finding a job after graduation?

Photos by Michael Gray  
Compiled by Robert Manetta

**Robert Harding, 32, Political Science** — No, I'm independently wealthy so I'm not worried about it. I just came here to get a degree. I've got low friends in high places, or maybe that's high friends in low places. Anyway, I just came to get a degree and start from there.



**Brian Helm, 22, History** — Yes, I am concerned that in some respects my education will not benefit me as far as a job goes. While I'm getting such a good educational background, I'm worried that once I get out I won't be able to use that education to its full worth. I will be involved in the field of history, though, as a teacher.



**Bill Sievert, 27, Business** — I'm pretty confident. Whether I'll get the kind of job I want, though, I don't know. My worry is that I could major in computers and rather than being a systems programmer could end up at Computerland selling personal computers. I didn't go to college four years for that.



**Eric Olney, 19, Biology** — No, not really. There's always a need for anesthetologists. As long as I can make it through medical school, I should be able to get a job.



**Carl Close, 20, Engineering** — The demand in the field of electrical engineering is so great that having the foresight I have, I am unaffected by the current recession. I don't have any worries.



**Valerie Carlisle, 22, Psychology** — God, yes. Definitely. You have to know exactly what you want and I'm not finding out through classes what's going on in the job market. I'm doing a lot of research to find out what's happening.



**Jeff Threde, 21, BCA/Journalism** — Yes, I'm very worried. I'm not counting on anything. I'm just giving it my best shot and hoping that when I get out there'll be something open. Otherwise I'll just go dig ditches... whatever it takes. I still think school is the best way to go, though.



**Katrine O'Hare, 21, BCA** — I am worried because in my field it's very difficult to get a job. You need a lot of references and experience. Just your degree alone doesn't get you a job. I'm determined to get a job in the field, but it's going to take time.



**Brad Nelson, 21, Business** — No I'm not worried because I have my own business. Window cleaning. I'm starting four businesses before January and eight before June. I'm going to be helping the job market. So I'm not worried.



## eedle goes solo...

by Nickel



NEXT: Get A Job!!!

## Letters

### Nursing

Editor:

Is the Phoenix becoming San Francisco's Bloom County Beacon?

In a telephone interview your correspondent, Vickie Evangel, asked my opinion of the faculty-proposed changes in the nursing curriculum due to start fall 1983. I stated my support for the proposed changes, explained how these changes addressed certain problems in the present curriculum and praised the

faculty for being responsive to these problems.

This was translated into the sensationalistic headline, "Students Want Program Change" in your last issue. It could have been more accurately titled, "Students Support Proposed Curriculum Change."

You put Milo Bloom to shame!

The SF State Nursing Students Union has been working very hard to foster faculty-student cooperation. Your blatant distortion of nursing student assessment of our program has created confusion. This controversy-mongering journalism will certainly foster further student-faculty dialogue! Undoubtedly we will be stronger for it. But don't do us any more favors like this, okay, Milo?

George Jalbert  
President, SF State  
Nursing Students Union

### ...And more

Editor:

We would like to express our great disappointment in the article on the nursing program which appeared in the last issue. As two students who were extensively quoted, we feel our comments were taken out of context. The article emphasized criticisms, while neglecting to mention the many positive aspects which make the program an excellent one.

We are especially concerned about the following points which the reporter misquoted or left out of the article:

1) We never stated that all textbooks are outdated. Criticism was limited to a specific book in the sophomore theory class.

2) We stressed that on the whole the faculty is very good, and has been quite supportive of students.

3) We pointed out that avenues for change are available to students, such as representatives on faculty committees, and that so far the department has been responsive to students' suggestions. Our optimism about improvements being implemented was not conveyed in the article.

We emphasized to the reporter that we had been in the program only two months (75 percent of the sophomores are transfer students). We were told that upperclass students had been interviewed and we then suggested several more juniors who had a better idea of the overall program. These students were not contacted.

We are greatly concerned that our comments were misinterpreted, and want to reiterate our support for the Nursing Department. A more accurate, balanced article on the nursing program is urgently needed. Students with more than two months experience should be consulted.

Martha Hawthorne  
Kimberly Cuscaden

## PHOENIX

**Managing Editor**.....Jeff Glorfeld  
**Asst. Managing Editors**  
.....Pete Rockwell  
.....James M. Uomini  
**News Editor**.....Rhonda Parks  
**Asst. News Editor**.....Barry Locke  
**City Editor**.....Jim Beaver  
**Asst. City Editor**.....Sandy Welsh  
**Metro Editor**.....Ken Maryanski  
**Asst. Metro Editors**  
.....Laura Broadwell & Claire Holmes  
**Chief Copy Editor**.....Julius Crittenden  
**Copy Editors**.....Donna Cooper  
.....Dana Harrison  
**Asst. Copy Editor**.....Michael Traynor  
**Editorial Editor**.....Robert Manetta  
**Backwords Editor**.....Ann Senuta  
**Arts Editor**.....Teresa Trego  
**Sports Editor**.....Doug Amador  
**Centerfold Editor**.....Anne Fisher  
**Photo Editor**.....Richard Brucker  
**Art Director**.....Nickel  
**Ad Director**.....Julie L. Johnson  
**Ad Salesperson**.....Carol Elliott  
**Business Manager**.....Karen A. Torrie  
**Workshop Coordinator**.....Tom Johnson

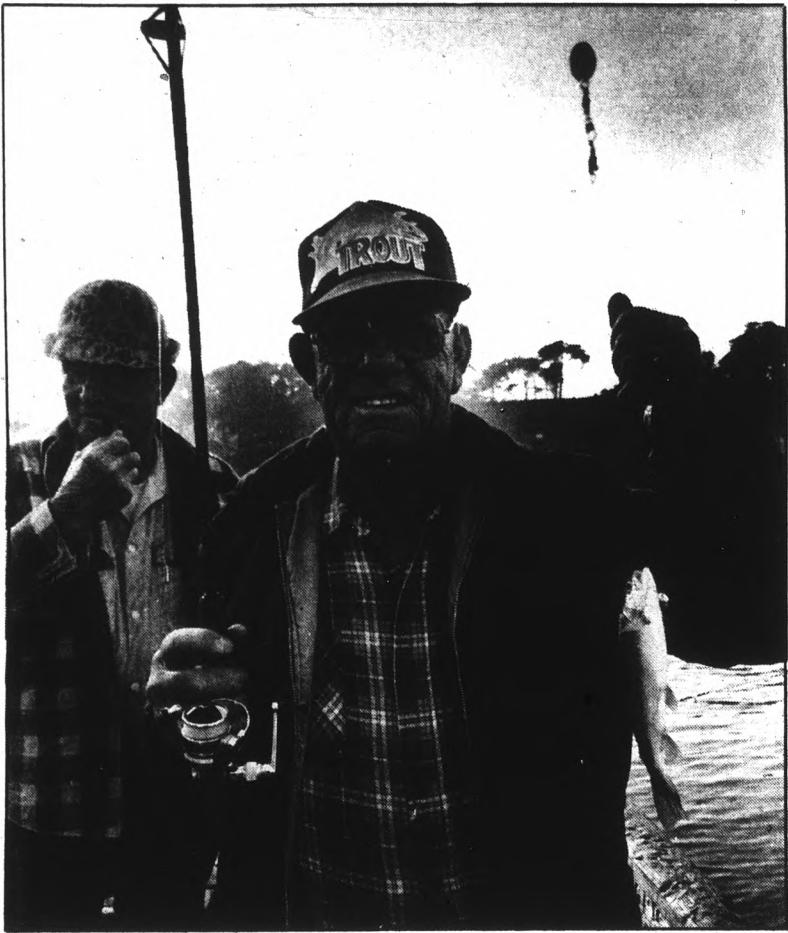
Phoenix is a laboratory newspaper published each Thursday during the school year by the Department of Journalism, San Francisco State University. Opinions of the Phoenix editorial board are expressed in the unsigned editorial, which does not necessarily reflect the policies or opinions of the Journalism Department or the university administration. The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

1600 Holloway Avenue  
San Francisco, California 94132  
City Desk  
(415) 469-2083 & 2532  
Advertising  
469-2085



# Metro

## Casting a line into Lake Merced



By Michael Jacobs

(above) Howard holds fish while Charlie looks on; (right) the two discuss the therapeutic value of fishing.

By Ken Maryanski

The 75-year-old man in a brown fake leather jacket, blue flannel shirt and spotted brown corduroys slumped in a corner of the fishing dock, leg on one rail, cigarette dangling from his wrinkled mouth.

"Here's one, Charlie," Bill Feyer splurged. He pushed himself erect and lifted his swordfish-embazoned white fishing cap to get a better view of what nature was doing to his six-and-a-half foot spinning rod.

He grabbed the orange fishing pole and slowly reeled in his line, looking up toward the Stonestown Apartment towers while his fingers felt the line to find out if nature had been hooked.

His three comrade-in-flannel fishing partners eagerly watched as the rainbow

trout broke the surface of the water.

"Oh, you lost it," said Charlie Fletcher, in a red flannel jacket, three-sizes-too-large blue jeans, scuffed brown shoes, spotted brown T-shirt and a camouflaged fishing hat.

"Boy, I just lost a big one — about 15 inches," Bill lamented.

He took a ball of Velveeta cheese, rebaited his hook, then sent his line zipping through the air. The tasty morsel sent ripples across the lake while ducks scattered in the glare of a sun setting behind a solitary jogger.

His spinning reel clicked into place as he set his rod down in a rusted metal fishing-pole holder.

Life had resumed. No, not in Oklahoma, but on good ol' Lake Merced.

"When you're retired, you don't have

a hell of a lot of money to throw away," said Charlie, a 67-year-old retired carpenter. "You come out here to get a little fresh air, meet your friends and bullshit a little bit."

Charlie blew out a cloud of smoke, then pointed the briar-wood pipe in his left hand toward his three crusty colleagues. They sat serenely in lawn chairs on the moss-laden, birdshit-stained wood dock above Lake Merced's north shore, near the boathouse.

"We're all in favor of guns, and we're all in favor of whorehouses," he laughed, as a big black goose with a red beak turned to see what kind of commotion the old men were causing today.

"We just come out to see if some of the old futzes are still alive, that's all," said Rich Hornung, 79, who has been fishing the urban lake for 35 or 40 years

— "as many years as I can't remember."

"I seen a guy fall over dead Saturday evening — over there," Rich squinted from underneath his green fishing hat. "He had a heart attack — fell dead right on the sidewalk."

They all laughed. Death seemed so far away in a place where ducks quack, dogs chase sticks, fish jump, and lake breezes scurry the sand over fallen tree stumps.

"When a fisherman catches a fish, it makes your blood circulate — just the joy of bringing him in," said Bill, himself a victim of a stroke several months back. "Fishing good for my health? I should say so."

The last of the flannel crew, Howard Baumgardner, 73, tipped his green cap, wiped a spot off his dirty blue wind-

breaker and searched his blue tackle box for a sharp fishing knife. Unable to find one, he slumped down to sharpen a long blade, content to let Charlie do the talking.

"I went up to a car the other day — there was a young guy in there in the back screwing a gal right there in the parking lot — in a little Datsun there, wasn't it?" The patchwork of lines on Charlie's weathered face worked overtime.

"Yeah, that's what it was," answered Bill as he spat a glob of expired chewing tobacco close to Charlie's foot.

It was nearing 5 p.m. and the boys were getting restless. The talk turned to drinking, while the idea of fishing sank with the orange sun behind the tree-lined Lake Merced shore.

"We're ready for a good highball

when we get home," blurted Charlie. "My wife says, 'did you catch any fish — I hope you gave them all away.'"

Bill responded philosophically, "I've seen a lot of people drunk here at one time, but most of them have died off by now."

Yes, it was Miller time, as the four reeled in their lines, packed up their tackle boxes and offered their catches to passersby.

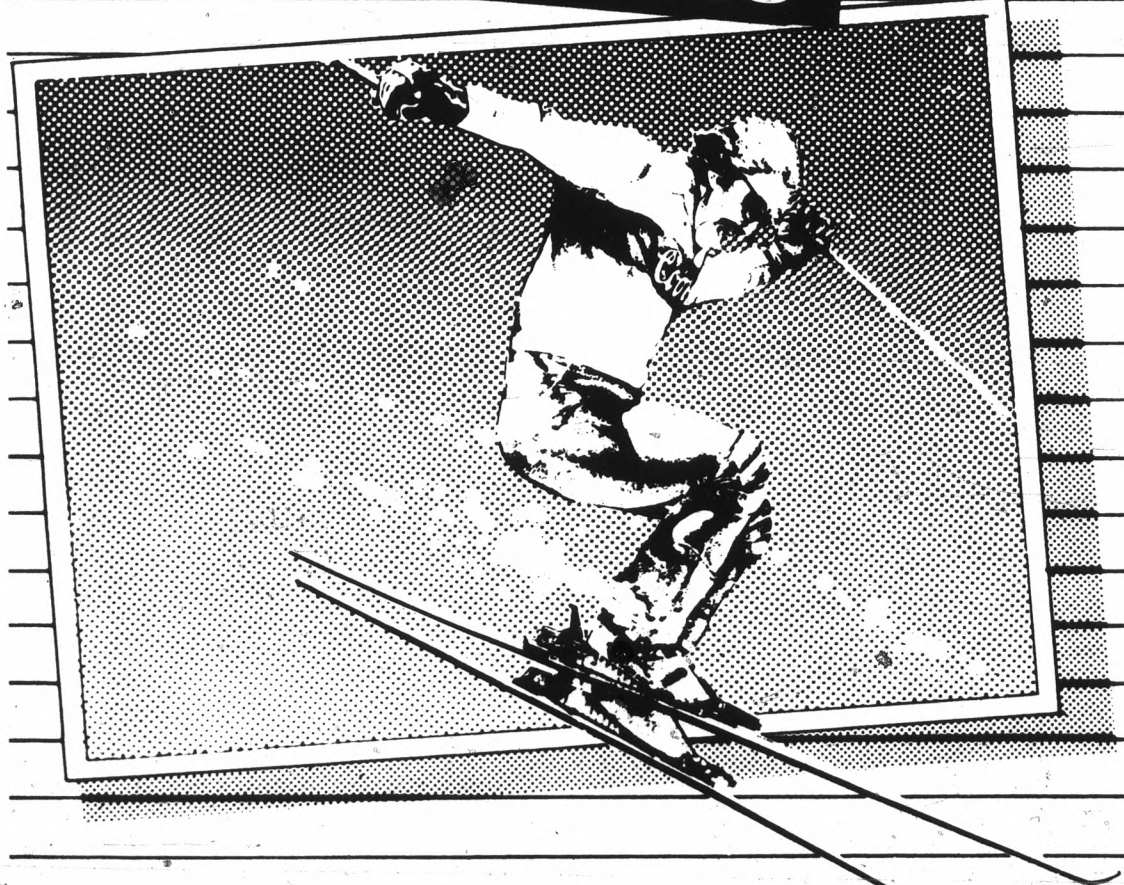
"Well, you got your dinner yet?" asked a woman wearing a pink scarf, walking two poodles.

Old Bill couldn't resist one last change at a little bull on such a peaceful afternoon coming to a lazy end in such a non-urban place.

"You dip 'em in egg, then corned 'em nice 'n' thick, fry 'em in Wesson oil crisp 'n' nice, and you'll have some beautiful fish."

# SKI VAIL \$159.00

## JAN. 10-15, 1983



### COMPLETE PACKAGE INCLUDES:

- \* 5 nights deluxe lodging
- \* 5 days lift tickets
- \* All taxes and service charges
- \* Coors Ski Team events:
  - \* Ski Jamboree Party
  - \* Challenge Cup Race
  - \* Mountain Picnic

HOTEL: \$159.00 CONDO: \$175.00  
 ROUNDTRIP INFORMATION: \$90.00

FOR MORE INFORMATION CALL: 1-800-325-0439

**Coors**  
 SKI TEAM

**SUMMIT**  
 TOURS



# Fireman, family scarred by racist brawl at cookout

By Claudia Jackson

For black firefighter Jerry Puckett, 34, the simmering racial tension in the San Francisco Fire Department exploded last month at the annual chili cook-off.

Puckett, a 12-year veteran of the department, and his brother-in-law were involved in a fistfight with two white firefighters — one dressed as a clown — and an off-duty white policeman.

Puckett alleged he was attacked by the men as he carried his two-year-old daughter with one arm and led his four-year-old daughter by the hand.

Puckett said that during the attack his daughter cried out, "Why is that clown jumping on my Daddy?"

"I used to take her to the circus. Now she doesn't want to see a clown as long as she lives," he said.

Puckett has been a victim of other racist incidents since he became a firefighter in 1969, but "the cook-off really hurt, because I had my kids in my arms and it really affected them," he said.

"Janille used to come to the firehouse, slide down the pole and say hi to all the guys. But after the fight she doesn't want to come near the place."

Frank Dumphy, assistant to the fire chief said the fight is currently being investigated by the mayor's office.

"I have some feelings about it, but I wouldn't give them to you," he said. "Your guess is as good as mine and that's all I want to say."

At a recent interview at a Bayview District Mexican restaurant, Puckett sat at the edge of a red vinyl chair, sipped his margarita and fiddled with a cocktail napkin. He wore khaki pants and a royal blue t-shirt emblazoned with "Turk Street Turkeys" — his firehouse logo.

"The problem is," Puckett said, "whites don't put themselves in my place . . . and can't see beyond their resentment."

He said problems began in 1974 with a

settlement of an anti-discrimination lawsuit which ordered the city's Fire Department to hire minorities ahead of their positions on the civil service test score lists.

Then last fall, the State Fair Employment and Housing Commission ordered the immediate promotion of four blacks to lieutenant positions. White firefighters are appealing this ruling.

Meanwhile the Black Firefighter's Association charged the chili cook-off incident as another racial attack spurred by the bitterness toward these rulings.

Speaking of his recent altercation, Puckett said it wasn't the resentment which bothered him so much as that, "I had one kid asleep on my shoulder and the other at my knee when this guy attacked me. Those firemen showed disrespect for my family," he said.

After the incident one white captain told Puckett he and his brother-in-law deserved the attack.

"I told him, 'Suppose you go to a picnic in Hunters Point and a black jumps on you and your kids? You would insist the guy be arrested right then and there,'" he said. "To me it's no different."

He said one of the white firefighters in the fracas apologized.

"I told him, 'When you're drunk, your true feelings come out. I can see all the hate and animosity which just smolders inside you.'"

That hate and animosity scares Puckett now. The two white firefighters in the fight are stationed 12 blocks from Puckett's own firehouse.

"Any big fire I go to, they go too. Sometimes, I think, 'Suppose they try to push me off of a rooftop someday?'"

But then he shook his head and smiled. "I don't think they would do that to me," he said. "We are in it together. We have the instinct to always help each other."

Puckett was raised in Missouri in a poor family, and was shuffled from one relative's home to another after his

father was killed in the Korean War.

"I grew up poor. A lot of things I received in life I had to fight for," he said.

He attended St. Louis University for a year, then joined the Navy. Afterwards he joined the Fire Department and saw his job as an opportunity to save money and help support his two sisters through college.

By sending money home, he sent them to Tennessee State College where they received their teaching credentials.

Puckett said he has "gotten along with everybody all my life," but recalls his first racial incident in the Fire Department when he was 22.

"Everyone was watching a football game. I was in the back and a young white guy jumped up and screamed, 'Damn, look at that nigger run!' Then he looked back at me and said, 'Oops, sorry.'"

"It's sickening," Puckett said.

Recalling another incident he said, "I remember one guy I worked with said he worked at the firehouse at the beach and never saw a black. He was serious. He fought in World War II and said he didn't even see any blacks fighting in the war."

But recently, "Everything was going pretty nice until the cook-off," he said.

Puckett said his daughter will "never understand why someone Daddy works with jumped on him that day."

"I guess I don't either," he said.



By Michael Gray

Firefighter Jerry Puckett in front of an engine at the Chinatown firehouse.

Looking for spiritual growth?  
**LUTHERAN CHURCH OF OUR SAVIOR**  
 —a Christian community uniting races and generations.  
 —study and preaching centered in the Gospel of love.  
 Sunday Services 8:30 and 11:00  
 Child care at 11:00  
 Classes for All Ages 9:45  
 Nursery School Monday thru Friday 9:00-3:00  
 Junipero Serra at Garfield, one block south of Holloway

"A funny, stirring, enveloping movie... it is a success through and through."  
 —Janet Maslin, New York Times.  
**"TEX"**  
 Starts TOMORROW AT SELECTED NO. CALIFORNIA THEATRES

Kodak

It's not what you see.

It's how you see it.

Kodak

**3 WAYS TO SKI WITH THE NORTH FACE**

For the '82-'83 cross country skiing season we're offering more programs, more packages, more trips than ever before. This year, you'll have no excuse visit us early and check out our equipment and ski wear lines that best suit your style or level of skiing.

**1 Free Lesson Program**  
 With the purchase of any new pair of skis, we'll give you a free lesson at Royal Gorge. Offer good thru December 20.

**2 Demo-To-Buy Program**  
 If you like what you try, we'll apply that weekend's rental fee towards the purchase price of the same or equivalent package. New packages this year include:  
 • high performance ski package \$18/weekend  
 • mountaineering package: high top boots, metal edge skis \$18/weekend  
 • Use 10% off or demo-to-buy

**3 Discount Package**  
 Throughout the season you can take advantage of our 10% discount on any above package, to include skis, boots bindings, and poles.

**Berkeley**  
 2800 Telegraph Ave.  
 415/548-1371

**Palo Alto**  
 383 University Ave.  
 415/327-1563

**Campbell**  
 349 E. Campbell Ave.  
 408/374-5205

**San Francisco**  
 Stonestown Mall  
 415/665-6044

**THE NORTH FACE**



# Sexologists trade ideas in the city

## Gadgets, fantasies and orgasms top convention bill

"Vaginal orgasm is as natural as apple pie and motherhood — it is a readily accessible sexual event," said Dr. John Perry, speaking to more than 400 colleagues on the reconsidered functions of the erection.

Known discreetly throughout the Cathedral Hill Hotel as the "Four S group," they listened to more than 60 lectures and discussions on "Sexology" at the silver anniversary meeting this past weekend of the Society for the Scientific Study of Sex, Inc.

"The ones who experience these vaginal orgasms," said Perry, "are those who have discovered the positions which give the most female pelvic movement — the female in the superior position, of course."

Of course, everyone in the large hotel dining room had heard this and many other theories before. An anthropologist sitting in the front row next to someone who looked like Dr. William Masters in-cognito yelled out, "I'm surely going to take that one lying down."

In another room, Dr. Susan Shatterfield of Minneapolis gave a seminar on juvenile prostitution. "These kids don't know a thing about sex. They barely know what genitals are."

Shatterfield deftly handled questions about the scope of her study.

"In Minneapolis — the twin cities — there is a lot of prostitution, because the pimps seek out all the Scandinavian girls there who are young and confused," said Shatterfield.

She ended by discussing the ways out of prostitution many of these juveniles take.

"Marriage to the pimp, pregnancy, promotion to a massage parlor or death are ways out," said Shatterfield.

In another room, three middle-aged women gathered around a table titled "Good Vibrations." Twenty-five different types of vibrators were being fondled by the women.

"How much is this one?" asked one of the women without the slightest bit of embarrassment.

"Let's see — is that the medium size or the larger one?"

The room also contained the Multi-Media Resource Center, which showed videos such as "Love and Lace," "Toad a Trois," "Active Partners" and "A Film About Sharon."

Back in the hotel dining hall, Dr. Mark Schwartz, from the Masters and Johnson Institute of Sex therapy, explained how he unsuccessfully tried to help a couple bent on sabotaging their sex life.

"She was reading a book and he was in the mood. She said, 'no,' because it was a good part of the book, so he picked up a Penthouse Magazine," he said.

"A half hour later he said he had a need for sexual release. She said okay, but kept the book slightly open and still read. Then he lost his erection and they had a fight. Six months of therapy down the drain," Schwartz lamented.

Down the hall in a smaller forum, a bleach-blond in a turquoise suit gave a brief report on the male erotic attraction to female amputees.

"Surprisingly, this is a fairly common attraction among white males," said Dr. Joan Dixon. "But it scares female am-

putees who wonder if their suitors are dangerous."

Dixon said the most common male attraction is to beautiful blondes who have lost their limbs in traumatic accidents — not from diseases or birth defects.

She said the men having this attraction are usually well-educated and affluent, and quite a few have been officers in the service.

"It's a selective group," said Dixon, opening up the forum for questions.

**"Orgasm is orgasm,  
and some things are  
just good feelings."**

"Seems like many cultures are attracted to crippled women," said a female doctor in the group. "Japanese men like women with bound feet, and Americans like women with ridiculously high heels. Maybe they think it's harder to run away."

Other topics at the seminar included "When Husbands Come Out of the Closet," "Sado-masochistic Sexual Behavior," "Redefinition of the Clitoris," and "How Opiate-use Masks Sexual Dysfunctions."

The climaxing event occurred when Shere Hite, author of two national reports on male and female sexuality, stated her idea of orgasm.

"Now, with many of the clitoral studies out, men are just beginning to see the relation between the penis and the erect tissue of the clitoris," said Hite.

But Hite said there are many misconceptions about what an orgasm really is.

"Some doctors and sex therapists speak of emotional orgasms, or the intense feeling of wanting him inside you," she said. "But orgasm is orgasm, and some things are just good feelings."

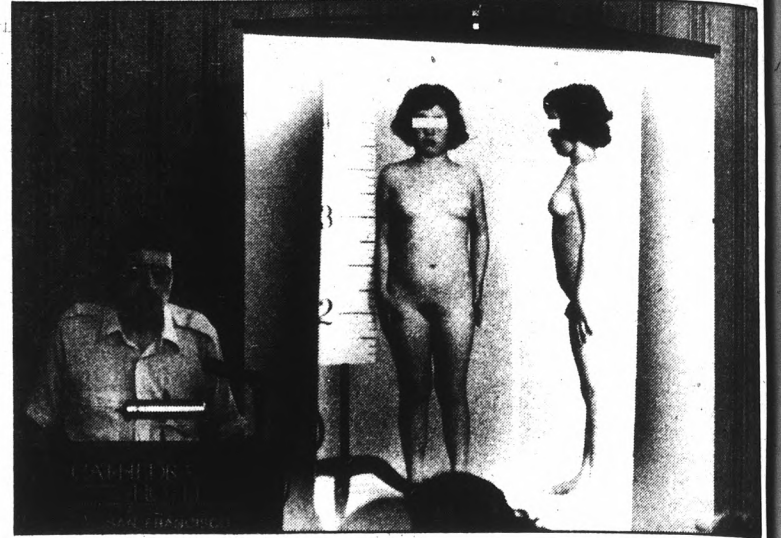
Dr. Lonnie Barbach, from UC San Francisco, went deeper, explaining there are many things that interfere with women's orgasms.

"Am I taking too long?" is a common worry that can prevent an orgasm," said Barbach. "Trust, love, familiarity and relaxation is a must to becoming orgasmic."

Barbach said some women are upset when they can only reach orgasm through clitoral stimulation and not through vaginal penetration.

"This is a result of the values and expectations we hold and the media creates for us," said Barbach. "The whole idea about the right way to have an orgasm is stifling — satisfaction is the most important thing."

(Above) Conference-goers at the Cathedral Hill Hotel in San Francisco examining sexual aids; (right) a scientist discussing female orgasm, among other things.



By Toru Kawaga

# Immigration bill expands work programs

By Carmen Canchola

Steeped in controversy, the Immigration and Reform Act of 1982, better known as the Simpson-Mazzoli bill, could become law within the next few months.

Remarks made by Sen. Alan Simpson, R-Wyo., such as "the Statue of Liberty doesn't say, 'Send us anybody you got, legally and illegally,'" and "if language and cultural separatism rise above a certain level, the unity and political stability of the nation will, in time, be seriously eroded," fuel controversy.

Claims that illegal immigrants take high paying jobs away from U.S. citizens and drain U.S. tax-supported health and social services are strengthened when 11.6 million are out of work, even though statistics show otherwise.

According to the Labor Department:

• In the eight Southwest and Midwest labor market areas experiencing the greatest increase in Mexican "illegal" immigrant workers from 1968 to 1977, the unemployment rate was lower than the national average.

• A 1979 study found more than 75 percent of illegal immigrants pay Social Security and income taxes, but only .5 percent receive welfare, and 1 percent use food stamps.

Nevertheless, the bill, sponsored by Simpson and Rep. Romano Mazzoli, D-Ky., passed in the Senate (80-19) Aug. 17, and in the House Judiciary Committee (18-16) Sept. 23.

The Simpson-Mazzoli bill promises to "stem the flow of immigration" by creating: an expanded temporary workers' program, a legalization program, employer sanctions, a ceiling on legal immigration, eliminating judicial review for those seeking political asylum

and setting a 14-day time limit on applications.

An Oct. 18 Newsweek article titled "Jobs — Putting America Back to Work," said the Simpson-Mazzoli bill should be supported because it "just might reduce joblessness among teenagers and unskilled laborers — two groups with exceptionally high unemployment rates."

Currently the government's temporary workers' program allows roughly 10,000 foreign workers, mostly unskilled, into the country each year. But the Simpson-Mazzoli bill would expand that to 1 million.

According to Bill Tamayo, an attorney for the Asian Law Caucus, Inc., U.S. industry is trying to regain some of the market it lost because of stiff competition from Japan and Germany.

"One way to do this," he said, is "to cut labor costs by using unskilled

workers." That's the motivating factor behind the Simpson-Mazzoli bill.

"By creating a sizable labor force always subject to deportation which pays taxes, can't receive benefits, or have their families here, industry will be able to cut labor costs and control that work force."

"In essence, you make the Simpson-Mazzoli bill law," he said.

Tamayo also challenged the legalization program. This provision would allow the attorney general, at his discretion, to grant lawful permanent residence to illegal immigrants who entered the country before Jan. 1, 1977 and who have lived here continuously since that time. Anyone who entered before Jan. 1, 1980 would supposedly be granted temporary residence.

"I'm sure there will be a token number of immigrants granted permanent and temporary status, but there are

an estimated 6 million illegals in this country. The economy just can't absorb them all," Tamayo said.

Labeled "the keystone of this legislation," by Simpson, the employer sanction provision originally would have made it illegal for employers to hire any non-citizen who is not authorized to work in the United States by the Immigration and Naturalization Service.

All workers would have to produce either a U.S. passport or a Social Security card. The bill also directs the president to develop a national identity card within the next three years.

If employers knowingly hired illegal immigrants, they would be fined \$1,000 per person for the first offense, \$2,000 for the second offense, and they could possibly spend six months in jail.

However, bowing to pressure from the business community, the bill was amended to exempt employers with less

than four employees. The law will not be enforced for the first six months after it's approved. And for the second six-month period, only administrative warnings will be issued.

Employers still have to maintain records which prove employees are authorized to work in this country, but now, they will only be fined per offense, rather than per person. They will also be entitled to an administrative hearing before an immigration judge before a fine is imposed.

Employees do not share this same privilege. Illegal immigrants caught using false documents could be penalized \$5,000 and/or five years in jail, the face deportation.

The last two provisions would drastically reduce chances for family reunification and political asylum in this country. The Senate approved the Simpson-Mazzoli changes, however, the House, so far, has rejected them.

## DR. JAY E. REIF

Chiropractor  
S.F.S.U. GRADUATE

2555 Ocean Avenue, Suite 103 At 19th Avenue  
(415) 333-7201

- Headaches • Hair Analysis • Back Problems
- Scoliosis • Neck & Shoulder Pains • Disk Problems
- Arm and Leg (Sciatica) Pains • Auto Accidents

"Expert entertainment."

—Time

## "TEX"

Starts TOMORROW

AT SELECTED  
NO. CALIFORNIA THEATRES



PRECISION  
HAIRCUTS

\$7.00

For Men & Women

no appointment necessary

FREE HAIRCUT

with soft or curly perm. . . . \$28. AND UP



EUGENIA'S HAIRSTYLISTS

40 WEST PORTAL • phone 566-1800  
Open 7 Days, Evenings 'Til 7:30

"The best live-musical film since  
Martin Scorsese's 'The Last Waltz.'" Variety



# GOSPEL

An Unforgettable Musical Experience!

GOLDEN DOOR PRODUCTIONS presents GOSPEL  
FREDERICK RITZENBERG-DAVID LEIVICK FILM

starring JAMES CLEVELAND - WALTER HAWKINS & The HAWKINS FAMILY  
The MIGHTY CLOUDS OF JOY - SHIRLEY CAESAR - The CLARK SISTERS

music supervised by MILES GOODMAN • edited by GLENN FARR • director of photography DAVID MYERS

produced and directed by DAVID LEIVICK & FREDERICK RITZENBERG

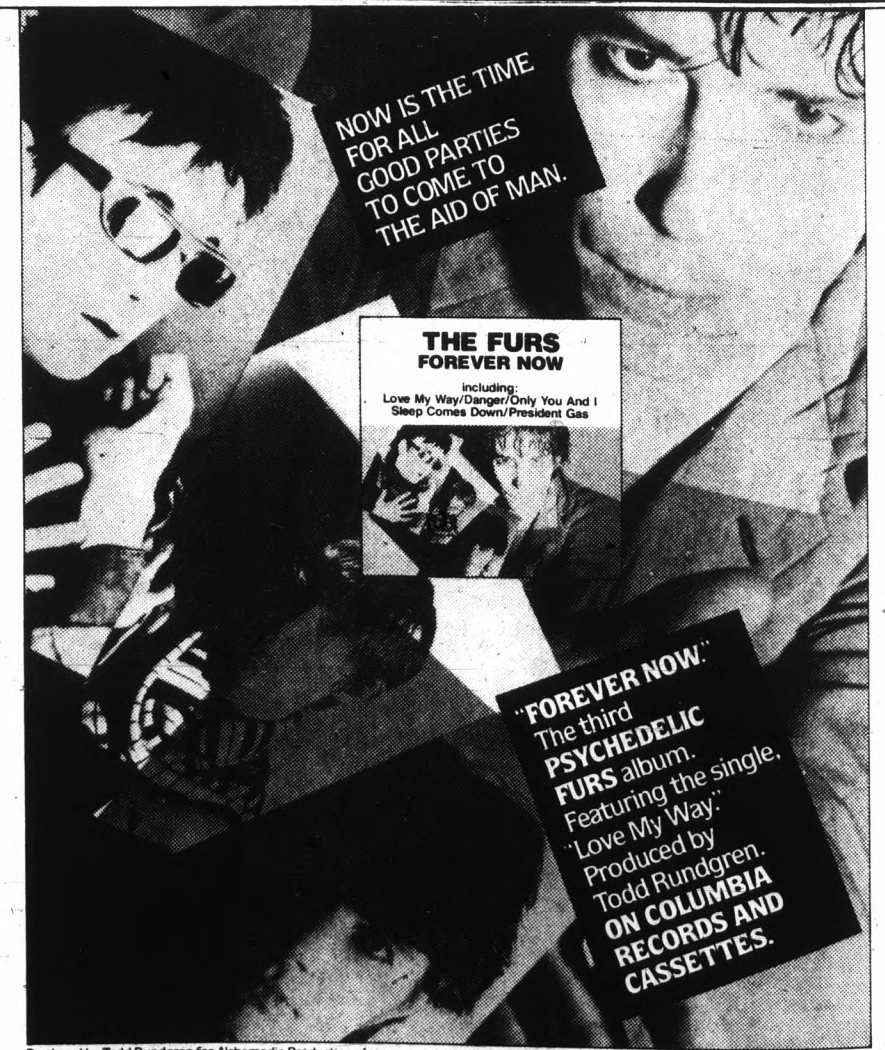
© 1982 Golden Door Productions. All Rights Reserved. Lenses and Panaflex Cameras by PANAVISION®

released through Pacific Film Enterprises, Inc.

CASTRO NR. MARKET  
CASTRO  
THEATRE 621-6120

STARTS  
TOMORROW

BERKELEY  
BERKELEY  
CINEMA 848-4300



THE FURS  
FOREVER NOW

Including:  
Love My Way/Danger/Only You And I  
Sleep Comes Down/President Gas

FOREVER NOW

The third  
PSYCHEDELIC  
FURS album.

Featuring the single:  
'Love My Way.'

Produced by  
Todd Rundgren.

ON COLUMBIA  
RECORDS AND  
CASSETTES.

Produced by Todd Rundgren for Alchemedia Productions Inc.

"Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

# RECORD FACTORY



Metro

# Delayers postpone success

By Peter Brennan

The Procrastinator's Club of America claims 500,000 members, but only 4,000 have got around to officially joining. SF State seems like a natural place for a chapter. But one hasn't been formed yet — maybe next week.

The all-nighters to finish term papers or study for exams are traditional college lore — making procrastination endemic for college students.

With an open book lying on her table in the Student Union Depot, Jane Waxman, a film major, admitted, "I'm probably the worst procrastinator you have ever seen."

"I'm never really happy about what I should be doing," she said. "If I felt sure about myself, then I'd be eager to do it."

Procrastination is a problem for students that can be serious in the long run, said Jamie Newton, a professor of social psychology at SF State.

"We postpone things which aren't inherently satisfying," he said. "For many people, a term paper is unsatisfying. Competing with that are a lot of things which are pleasurable, like playing Pac-man or going to the movies."

Although such activities may be more rewarding or fun in the short run than writing term papers, they may hinder achieving long-term rewards like graduating from school and getting high-paying jobs, he said.

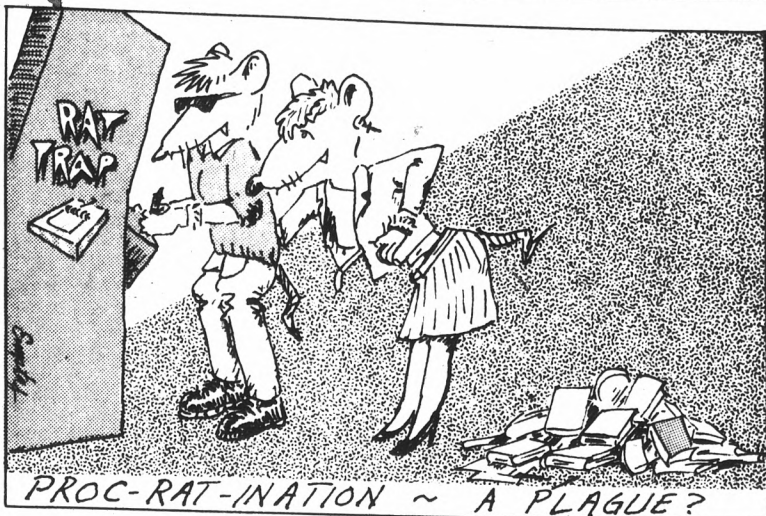
"You have to learn to delay gratification. Work hard now for rewards later. It's a sign of maturity," said Newton.

People have been procrastinating more in recent years, said Lenora Yuen, a San Francisco psychologist, because pressure on people has increased.

"There is a lot more pressure on people to do well. Students seem to be more concerned with getting a good job. The world's not as easy as it used to be," said Yuen.

Yuen and Jane Burka, a Berkeley psychologist, recently wrote an article on procrastination for Psychology Today. They describe three theories which explain why people procrastinate.

First they said, procrastinators are afraid of failing to meet their own high



By Michael Traynor

standards and demand an outstanding performance of themselves every time. With these elevated standards in mind it is hard to face writing term papers.

By waiting until there is too little time to write a great term paper, it's too late to be brilliant, and the attitude is to get the "damn thing" done, they said. No longer does performance reflect true ability but how well students can pull things together at the last minute.

The second theory is fear of success. If a person is doing too well, they leave friends and relatives behind or make them jealous. Being successful creates guilt feelings and the person begins to procrastinate as a way to avoid success.

The third theory describes procrastination as a form of rebellion against being controlled or dominated. Any expectation, schedule, or rule represents a battle to be won or lost. Following someone else's time schedule means losing. Turning in a paper late represents a victory.

Yuen and Burka conduct workshops on how to overcome procrastination. Most procrastinators, they said, believe unless they have a large block of time available, there is little point in getting started.

Yuen and Burka suggest working in smaller steps. People should break the tasks into small easily achieved pieces, stressing what is expected at each phase. However, some people claim procrastination isn't always evil.

Delaying one project in order to finish a second more urgent one, is rational procrastination as long as the first project is eventually completed, said Newton.

Karen Anderson, a San Francisco management consultant, recently wrote a pro-procrastination article in the San

Francisco Examiner.

She said society's emphasis on the negative aspects have obscured the appreciation of the positive values of procrastination.

Those include slowing people down, causing them to hesitate, and reevaluate their priorities in life, helping people make time available for other chores such as cleaning the house; acting as an early warning sign that something isn't right with the task, and its worth; and creating time for leisure.

In the mecca of leisure, or procrastination, at SF State — the Student Union building — the various theories of procrastination are applied.

"I believe it's very good to take breaks," said Kin Shugart, an engineering major, between turns at a video game. "They help you catch a nap in the library or play this stupid game."

Rick Gong, a computer science major, turned away from playing Donkey Kong long enough to explain playing video games isn't a form of procrastination for him.

He said video games help him improve his ability to think logically and thus help him with work in his major.

Editor's note: This story was five weeks late so the reporter could evaluate all the theories of procrastination thoroughly before writing the article.

# Junior college students may have to pay tuition

By Audrey Lavin

California Community College students may face a tuition fee ranging from \$20 to \$100 in the 1983-84 academic year.

With a \$1 billion deficit in the state budget this year, higher education will not be funded sufficiently enough to provide access to all California citizens, according to David Viar, executive director of the CCC Board of Trustees.

For the first time, the CCC Board of Governors is working on contingency tuition plans should there be insufficient revenues provided by the state Legislature.

"California is the only state with free higher education — a luxury we can no longer afford," said Ryan White, acting president of City College of San Francisco.

Leonard Schymoniak, financial specialist in the CCC chancellor's office, said not only is there less money to keep up with cost of living increases, but also not enough to maintain "quality education" on the community college level.

One contingency plan would require students to pay about \$50 a year to supplement the \$2,000 the state spends a year on each community college student's education.

"This must be accompanied by sufficient financial aid so as not to hamper the access of lower-income students," said Schymoniak.

According to White, San Francisco, Los Angeles, Oakland, San Diego and other urban community college districts will receive more financial aid money for the greater number of lower-income and minority students they serve.

San Francisco Community College District Vice-Chancellor of Business Jun Iwamoto said, "In other states they have implemented tuition with financial aid — they did it in New York so low-

income students were not adversely affected."

Another plan is to provide a student's first 50 or 60 units free in order for the student to get his degree and then transfer to a university.

The plan involves a surcharge for students taking a course for their own personal benefit and not for academic reasons. But White said students would soon figure out how to get around the surcharge by claiming false reasons for taking the course.

Viar said before community colleges initiate tuition, the California State University and University of California systems will be forced to increase fees or institute tuition, sending many lower- and middle-class students to community colleges instead for their first two years of schooling.

Contrary to CSU student fees, community college students will not only be paying for student services, but also will pay a portion of the instructor's salary out of the proposed tuition, said Schymoniak.

"These fees are not a substitute for increased taxes," said Schymoniak. "This is a supplement to catch up for losses."

There are already several fee charges in the community college system, such as parking, library and health service fees, which differ from district to district.

"These fees must be standardized before tuition can be charged," said Viar, "in order for all California students to have the same user fees."

On Dec. 10, the Board of Governors will pass its final recommendations, based on suggestions from students, faculty, administrators and professional groups, on to the state legislature, which will make the final decision.

Originally all of the California college and university systems were free, but CSU and UC have evolved faster into the higher student services bracket,

"and the community colleges are catching up," said Viar.

Until 1968, community colleges in California were closely tied to the public school system and acted as an extension of secondary school.

"Community colleges are the bridge from high school to higher education," said Viar. "No state charges fees for public high school. We (the Board of Governors) are still opposed to tuition, and are only making these plans out of security and on the recommendation of the California Postsecondary Education Commission."

"It was decided by state policy that to keep California a premiere state, higher education should be provided to all citizens free, because a well-educated population will be better prepared to deal with societal problems."

Even though the legislature has considered making tuition a one-year experimental plan, White believes once tuition is imposed, it will never go away.

"There is no other solution," said White. "We are in for it."

"Free education isn't properly valued," said White. "After a fee is imposed people will realize its value."

## Muni Metro

This Saturday Muni Metro makes its long-awaited weekend debut.

On Saturdays, cars will run from 5:45 a.m. to 12:30 a.m.

Sundays, cars will not run downtown until 9 a.m., because BART doesn't open its subway stations until then. Muni Light Rail Vehicles will operate west of Twin Peaks from 5 to 9 a.m. connecting with downtown buses at West Portal.

The K-Ingle side line will still use buses while tracks are replaced on Ocean Avenue.

## Women's room blackboards

The blackboards are green in the women's restrooms in the Student Union Building. As a means of student communication, the students have already put them to good use, thusly:

I love this blackboard.  
School is so much fun. (Written underneath in a different handwriting.)  
Now, if only we could do away with classes.

We are in an establishment of education, many of us do not like it, how do we change it? (Different hand) Create your own major, you can you know.

Love is what keeps us going. (Different hand) Don't take life so seriously.  
I love a man who doesn't love me.  
I love my North Carolina sweetheart.

Falling out of love is a pain.

## Universal Personalized

Tour Guide—Photography Service  
United States—Europe

Reservations Only  
(916) 447-6461

P.O. Box 5504  
Sacramento, CA 95817

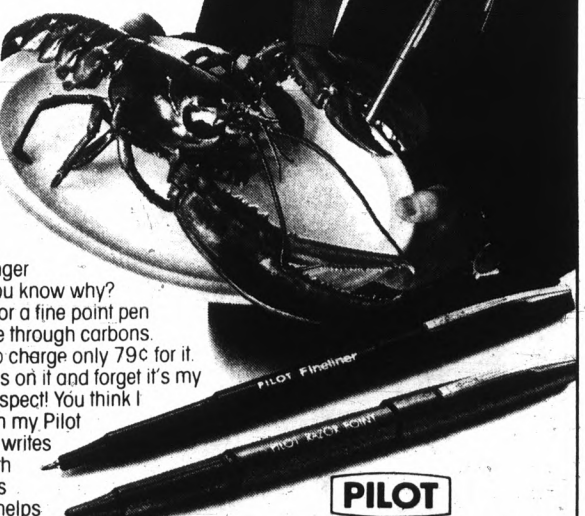
"We are the Universal connection."

**"Pilot pens! You have to hold onto them with two hands."**

—Rodney Dangerfield

"Get your claws off my Pilot pen. I don't get no respect!"

"People just have a hunger for my Pilot Fineline. You know why? They're always fishing for a fine point pen that has the guts to write through carbons. And Pilot has the guts to charge only 79¢ for it. People get their hands on it and forget it's my pen. So I don't get no respect! You think I make out any better with my Pilot Razor Point? No way! It writes whip-cream smooth with an extra fine line. And its custom-fit metal collar helps keep the point from going squish. So people love it. But for only 89¢ they should buy their own pen — and show some respect for my property."



**PILOT**  
fine point marker pens  
People take to a Pilot like it's their own.

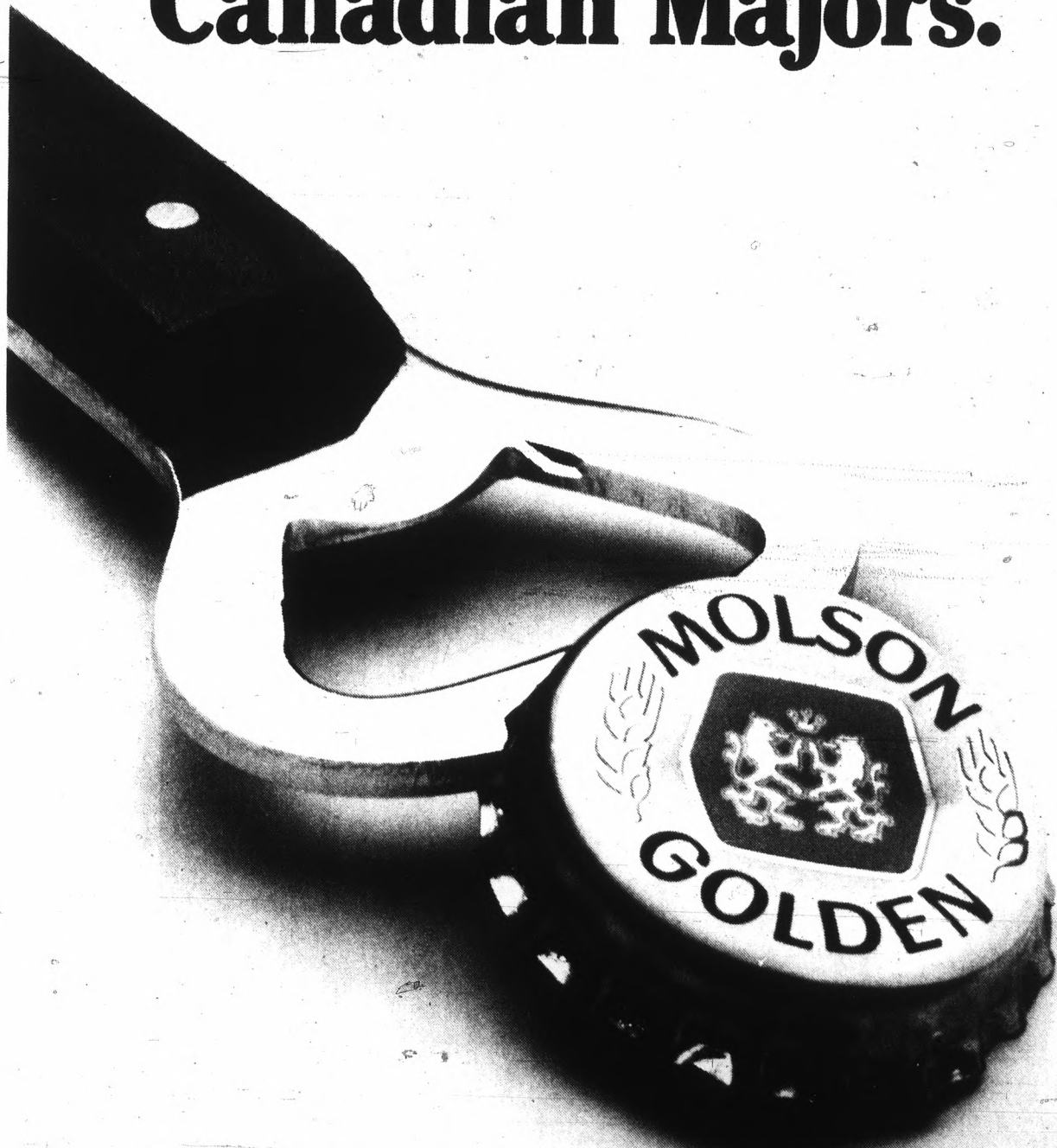
"You don't have to be 16 to be moved by it — having been 16 will do."  
—David Ansen, Newsweek

**"TEX"**

Starts TOMORROW

AT SELECTED NO. CALIFORNIA THEATRES

# Prerequisite for Canadian Majors.



**Molson Golden. That's Canadian for great taste.**

The finest beer brewed and bottled in Canada. Imported by Martlet Importing Co., Inc., Great Neck, N.Y. © 1982.  
For a free education in the international language of beer, just send a stamped, self-addressed, business-size envelope to: Molson Golden Guide to Beer, 888 Seventh Ave., Box C, New York, NY 10106.







# Breast cancer, smog linked

By Nora Juarbe

Two biomedical researchers at the Lawrence Berkeley Laboratory have further evidence that the development of breast cancer may be linked to automotive exhaust and smokestack emissions.

Recent medical research has shed new light toward discovering the cause of the disease. Breast cancer, the leading cause of female cancer deaths, strikes one in 11 women, a rate comparable to the incidence of lung cancer in heavy smokers.

By exposing breast cells to benzopyrene, a hydrocarbon combustion product, the researchers discovered evidence that environmental carcinogens cause breast cancer. A carcinogen is a cancer-causing substance.

"Benzopyrene is the most common chemical carcinogen in the environment resulting from the burning of fossil fuels," said Jack Bartley, one of the researchers. "It may be found in automotive exhaust as well as in emissions from industrial smokestacks. Mammary (breast) cells are well supplied with enzymes which act on this substance."

Although this discovery represents a "significant step" toward discovering the cause of the disease, Bartley said, it was no major surprise because researchers have known for 20 years that rats exposed to benzopyrene developed cancer comparable to human breast cancer.

Bartley's colleague, Martha Stampfer, recently developed a system for isolating and growing human mammary epithelial cells in laboratory cultures, which made the experiments possible. Epithelial cells, which form tissues that cover the body and line internal ducts, are involved in 80 to 90 percent of cancers and 99 percent of breast tumors.

The researchers say they identified the cellular processes through which the chemical converts into its active cancer-producing form. Some benzopyrene, when metabolized by cells, transforms into a biochemical derivative (diol epoxide) which reacts with DNA, a genetic code carrier, the researchers found.

"The diol epoxide chemically modifies DNA. This reaction suggests a crucial event in the initiation of cancer in a cell," said Bartley.

Bartley and Stampfer also report adverse effects of benzopyrene exposure may be increased by other factors. Studies point to dietary fat, particularly polyunsaturated fat, as a contributing factor in breast cancer, Bartley said. He also said other factors such as family background, lifestyles and hormonal imbalances are major elements in breast cancer susceptibility.

Women with high risk to breast cancer should be aware and use preventive measures to limit their exposure to cancer-producing substance, said Bartley.

"If they have a family background of cancer," he said, "they should not smoke." Women cannot avoid exposure to automotive exhaust or other hydrocarbon combustion products, Bartley said, "because smog is everywhere. But they can be more aware and influence air quality groups to improve the smog and pollution levels."

According to officials at the Bay Area Air Quality Management District, the Bay Area experienced the lowest smog levels on record during 1982 because of pollution controls and cool weather.

Air quality levels are measured according to the number of days the minimum federal ozone level is exceeded, according to Theresa Lee, information officer of the district.

The federal standard for ozone level is .12 parts per million and anything over that amount is considered unhealthy.

For the 1982 season, the federal smog standard was exceeded only five days, the lowest number since the district began measuring smog levels in the Bay Area in 1962.

For the Bay Area to meet federal

smog standards, the state legislature passed a biennial auto exhaust inspection bill, and the Bay Area pollution district has planned tighter restrictions on industrial air pollution.

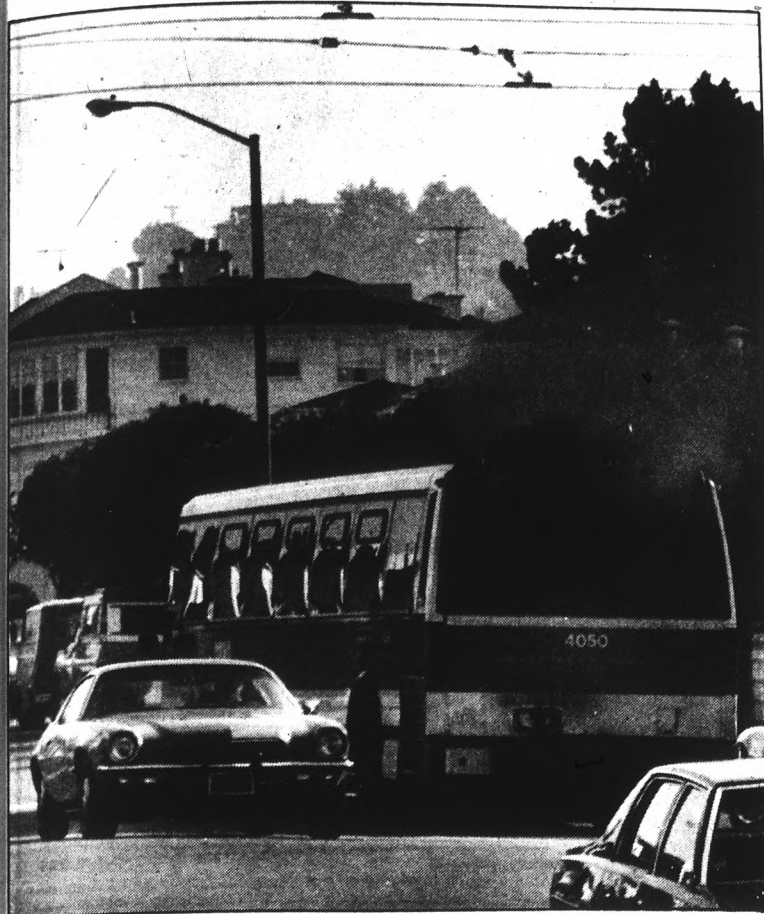
The Student Health Center at SF State offers breast examinations and diagnosis to students.

Dr. Paul Scholten, Director of Woman Services at the center, said the center sees at least one person a day who comes in because she may have discovered a lump in her breast. "Nineteen out of 20 times, the lump is benign."

"We also see four to five patients a day for breast exams as part of their yearly routine exam," he said.

The center does not offer treatment for breast cancer but does provide referral and individual counseling. "We will discuss the various methods of treatment (modified radical mastectomy, simple mastectomy, various forms of limited mastectomy and radiation therapy) with the patient," said Scholten.

Of the approximately 2,000 breast exams performed yearly through the center, Scholten said only two to four are diagnosed as breast cancer. "We're dealing with a young population between the ages of 20 to 22 and breast cancer is more common in the 40 to 50 population," Scholten said.



By Michael Jacobs

Berkeley researchers link automotive exhaust to breast cancer.

## Tenderloin businesses provide aid for victims through crime program

By Asghar Nowrouz

Senior citizens are easy prey on Tenderloin streets like Eddy, Jones, Ellis and Leavenworth.

So local seniors decided to fight back by organizing the Safehouse program, according to Robin Wechsler of the Tenderloin Outreach Project, a community service group.

The program encourages neighborhood businesses to provide shelter and help to people — especially seniors — who are beaten, mugged, who get sick or have other problems walking Tenderloin streets.

The founder of the Safehouse program was Barbara Holley, a Tenderloin senior who died of cancer last week. Last summer, Holley was scared and confused after being mugged, and decided to do something about it.

"I didn't even have a dime to phone for help," Holley told San Francisco Business Magazine in July. "The only place nearby was a bar, so I went there and asked the bartender to call the police. Lucky for me he did."

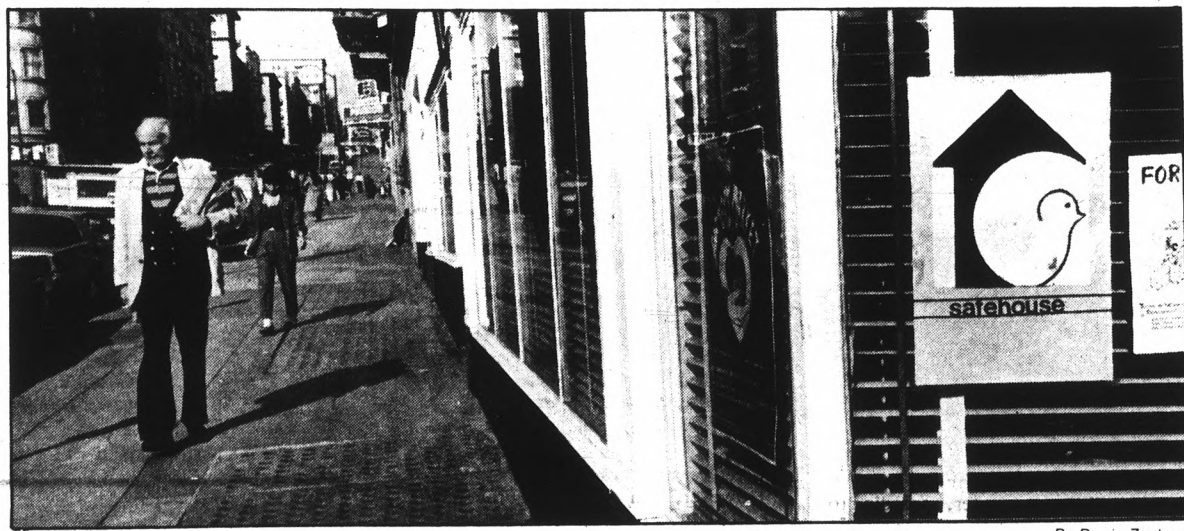
Business owners who participate in the program display a decal in their storefronts — a dove in the sanctuary of a birdhouse — telling someone in need that an emergency call can be made there.

"It's a sense of humanity and giving help to people," said Mahmood Golchereh, owner of the Eddy Market and the first to participate in the program.

Golchereh, who was robbed at gunpoint four years ago, said the crime rate is declining in the Tenderloin, especially since the Safehouse program started.

"It's a shelter," said Sarah Kearney, manager of the Hotel Cadillac. "If somebody can make it here, we call the police. And if they need shelter overnight, I could do that."

Kearney said a portion of the hotel used to be a halfway house for ex-offenders, but was discontinued due to a lack of funds under "Reaganomics."



By Darrin Zuelow

This "Safehouse" on Eddy Street could be a refuge for would-be crime victims.

Fawsi Beseio, owner of the Empire Grocery, said, "If they need an ambulance, we make the call. We can't leave the store open and go outside and help anybody."

"It's a jungle here," said a former employee of the Empire Grocery who refused to be identified.

"Eight months ago a man was beaten to death with a bottle," the former employee said. "I heard the next day that he had died."

"It's very unsafe for people who don't know the area, or who are disabled, or walk with canes," said Sandra Simmons, who manages the William Penn Hotel, and has lived in the Tenderloin for 22 years.

"You can get knocked in the head at any time," Simmons said. "This used to be the best area in the world. It was like what Nob Hill is now."

Wayne Delcourt, an employee at an adult book store said, "Patrol in this area is pretty good. We haven't had any problems."

The store where Delcourt works does not display a decal, but he said, "We help anybody who wants it."

But Charles Smith, a Tenderloin resident, said the Safehouse program doesn't go far enough. "If the stores are closed how can anybody get help? It should be a building where everybody can get in at any time if they're in any kind of trouble."

"Twice we used the program. It worked fine," said Jeff Golden, security director at the Central Tower Apartments, "but not enough people know about it."

"People have no idea what it (the decal) means," Golden said. "It needs to be better publicized. It's like a raffle giving away a million dollars, but not selling any tickets."

But Wechsler said, "I'm extremely optimistic about the future of the program. We just haven't gotten the word out."

The director of Criminal Justice at the mayor's office, Rotea Gilford, said,

"Safehouses not only provide additional protection, they diminish peoples' fear."

According to Gilford, crime has decreased about 14 percent in the Tenderloin in the past year.

"We added patrols there," Gilford said, "but it's not enough to provide additional cops. It's important to diminish the fear."

Gilford, who expressed optimism about the future of the program said, "It's the responsibility of the news media to let people know about the program."

### We need paper

To recycle is a virtue. To aid Phoenix is too. Department offices around campus can do both by donating paper bound for the circular file. Your waste will function rather nicely as scratch paper. Call extension 2525 so a grateful journalist can collect.

## Accused rapist pleads not guilty

Derrick Prince did not commit the 35 felonies he is accused of, according to his public defender, Greg Pagan.

"He obviously didn't do it," Pagan said, without elaborating. Prince, 17, will appear in court Dec.

14 for his preliminary hearing at City Hall. He is accused of raping seven women, including four SF State students, and attempting to rape two others. The charges also include armed robbery, sodomy and attempted oral copulation.

"AN EERIE, FANTASTIC TALE OF UNDERCOVER INTRIGUE. Three stunning performances—by Philippe Noiret, Jean Rochefort and Lisa Kreuzer—give credibility and power."

—Judith Crist, WOR-TV & THE NEW YORK LAW JOURNAL

"BIRGIT HAAS HITS THE DOUBLE BULL'S-EYE!" —Stanley Kauffmann, THE NEW REPUBLIC

Kill The Woman Terrorist... Disguise It As A 'Crime Of Passion'... Find A Potential Lover... Set The Trap.



PHILIPPE NOIRET · JEAN ROCHEFORT · LISA KREUZER

ALMA and GEORGE BURE Present PHILIPPE NOIRET · JEAN ROCHEFORT · LISA KREUZER In a Story by LAURENT BETHMANN "BIRGIT HAAS MUST BE KILLED" Adapted & Screenplay by PHILIPPE SARRE · LAURENT BETHMANN · CAROLINE BUYPOT Music by PHILIPPE SARRE · Directed by LAURENT BETHMANN Released by THE FRANK MORGENTHAU COMPANY

EXCLUSIVE ENGAGEMENT STARTS FRIDAY, NOV. 19!

BARGAIN MATINEES WED-SAT-SUN \$2.50

CLAY Fillmore at Clay/346-1123

"TEX" is more than good...

It is a wonderful, wonderful film.

—Joel Siegel, ABC

"TEX"



PG

Starts TOMORROW

AT SELECTED NO. CALIFORNIA THEATRES



BROADCAST COMMUNICATION ARTS SCHOOL OF CREATIVE ARTS

TELEVISION CENTER S.F.S.U. CABLE CH.35

11/23 Tuesday 12:00 & 6:30 NEWS 35 12:10 & 6:40 SFSU Band Concert 12:45 & 7:15 Balance In Bronze: avant garde film 1:00 & 7:30 Loss Of Innocence: Soap Opera 1:10 & 7:40 Perspectives on Pop: Topic is TV News 1:50 & 8:10 On-Line: Topic is Saving the Cable Cars

11/24 Wednesday 12:00 & 6:30 NEWS 35 12:10 & 6:40 Electric Time Machine and For Your Information 12:25 & 6:55 World Report: Is There A High Tech Drain? 1:00 & 7:30 SFSU Band Concert Part 2 1:45 & 8:15 Inside Atari: A look inside computer games and computers

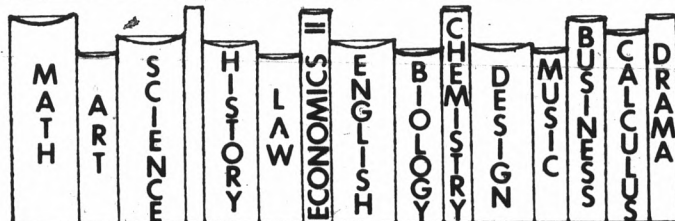
11/25 Thursday The production staff and management of Channel 35 with you a happy and safe THANKSGIVING!

WATCH CHANNEL 35 IN THE STUDENT UNION LOUNGE 12:00 & 6:30 PM. TUESDAY THROUGH THURSDAY

## Buy Books by the Foot!

CURRENT EDITIONS Nov. 16-19 (Tues-Fri)

\$1.99 A FOOT!



On Sale All Week—Student Union

Hundreds of titles to choose from

WHILE SUPPLY LASTS!

Franciscan Shops

The Bookstore—Main Floor—Student Union

Mirror, mirror on the wall who wreaks havoc on us all?



SHERRWOOD PRODUCTIONS and ALAN & SAUL in Association with HERBERT I. SOLOW Present A P.H. FILM BRIMSTONE & TREACLE Starring STING · DENZEL WASHINGTON · JOAN MARCUS · SUZANNA HAMILTON Music by THE ROQUE STING · The GO-GO'S · Screenplay by DENNIS KOTLER Executive Producer NANA ATALLAH Produced by STEVEN TROOD Directed by RICHARD LONCHANE Original Soundtrack Album featuring THE ROQUE Available on ALAN & SAUL Records and Tapes. Read the Current Pageant!

BARGAIN MATINEES WED-SAT-SUN \$2.50 EXCLUSIVE ENGAGEMENT

LUMIERE California at Polk/885-3200 Discount Parking Holiday Inn Van Ness at Calif. STARTS FRIDAY!



# Sausies

Continued from page 1

Salvador — Another Vietnam," sponsored by the SF State Students Against U.S. Intervention in El Salvador.

He discussed recent developments in El Salvador, including the kidnapping of 15 leftist leaders, and a major offensive launched by the guerrillas against the U.S.-backed government. In an interview following his speech Martinez said the U.S. coverage of these events is minimal.

"The U.S. right now is trying to hide the situation because they discovered the American people support the revolution," he said. "The people of El Salvador are winning the war, but the U.S. press does not want to say it to the U.S. people."

Martinez said fear is another element preventing coverage. "Often they kill journalists," he said, referring to the four Dutch newsmen and several others who were killed in El Salvador last spring.

He alleged that following the March elections the new right-wing government issued an unofficial list of 40 journalists who were to leave the country within 24 hours, and that 35 of them left.

Peter Bhatia, news editor of the San Francisco Examiner, and leader of a team of journalists who wrote a 15-part series on Central America published last summer, said that crises in the Falklands and Lebanon bumped El Salvador from the front pages, not government pressure.

"If there is pressure — none of which I'm aware of — any American government that would do it would be asking for trouble," said Bhatia. "The press are a rather feisty and cynical bunch. If they thought there was pressure not to cover, they would do just the opposite and investigate more."

Bhatia said United Press International and Associated Press still have bureaus in El Salvador, and other news services provide coverage.

"What's happened in the last few months is that things have slackened off because of the rainy season," he said. "Nothing major has happened lately."

He said allegations of non-reporting of rebel successes are "a bunch of crap," and that reporters from the United States in El Salvador for the most part don't care who wins the war. He said they are skeptical of information from both government sources and the guerrillas' Radio Venceremos.

And they are not any more afraid than in any other war zone, said Bhatia, although "I'm sure there were times when our people down there were in danger."

He said some incidents may be missed because it is difficult to report on guerrilla warfare. "It's not possible to report every little detail where and when it happens," he said, "but the press is not covering up anything."

They also are not receiving as much information on El Salvador from the U.S. government, which may account for the drop in coverage.

"I don't know about pressure on the media per se," said Jo Ann Aviel, a professor of international relations at SF State who specializes in Latin America. "But the U.S. government has a great

## Campus group fears battles will prompt US intervention

By Eileen Walsh

A major offensive launched Oct. 15 by leftist guerrillas in El Salvador has resulted in what the Associated Press says is the heaviest fighting since the elections last March 28.

The U.S.-backed El Salvador government sent more than 4,000 troops to counterattack the rebels, who seized at least 13 towns in Chalatenango and Morazan provinces.

"I'm in no position to say who is winning," said Tom Brown, an AP reporter in the Mexico City bureau that covers El Salvador. "The guerrillas always claim success, and the military always counters with its own claims. It appears to be the same bloody stalemate as always."

Opponents of U.S. intervention in El Salvador believe the stalemate, along with the recent breakdown in the possibility of dialogue between guerrillas and the government, could lead the United States to provoke an incident to permit U.S. military intervention in Central America.

"Speculation is that the big move will be in December against Nicaragua," said Rosemary Regello, of SF State's Students Against U.S. Intervention in El Salvador (SAUSIES).

"U.S. army, navy and air force will be on maneuvers in Honduras, right on the Nicaraguan border," she said. "We figure the Somozistas (followers of ousted Nicaraguan dictator Anastasio Somoza, who later was assassinated) will create an incident, and the United States will have an excuse to do something."

Honduras is a base for many of the opponents of the current Sandinista government that has ruled Nicaragua since Somoza's overthrow in 1979. The United States does not support the Sandinista government, which supplies arms from Cuba to El Salvador's guerrillas.

Though other observers consider

deal of indirect control over the media by what it presents as important, and it manipulates coverage."

Aviel said the Reagan administration wanted to show the El Salvador elections as "democracy in action," but eventually realized the publicity they were giving El Salvador was counter to their purposes.

"I think they thought (former President Jose) Duarte would come out on top," she said, "and when he didn't they made a conscious decision to put El Salvador on a 'back burner.'"

such actions unlikely, Regello likened the possible December move in Central America to the Tonkin Gulf incident in Vietnam in August, 1964.

Lyndon Johnson used an attack on the destroyer USS Maddox by North Vietnamese PT boats as leverage to gain congressional support for bombing North Vietnam. He did not reveal that clandestine bombing had been going on for six months.

Regello said SAUSIES believes the U.S. build-up may occur next month because "It's a lame-duck congress and school is out, so it's a perfect time."

But Jo Ann Aviel, a professor of international relations at SF State who specializes in Latin America, said it is harder to create a Tonkin Gulf type incident now, and it would take a major event for the United States to intervene.

"The only thing I could see that would call for more U.S. intervention would be something that would provoke Nicaragua to call for large scale Cuban involvement," she said. "And the Cubans know that would be against their own interests."

Aviel said the Salvadoran military wants U.S. arms and advisors as long as they can control them, but probably would not welcome U.S. troops.

"The U.S. military is also reluctant to commit troops," she said, "and the people and the congress are reluctant."

Congress will have an opportunity to express its opinion in January, when it reviews progress in human rights in El Salvador, upon which more than \$300 million in U.S. aid is contingent.

Meanwhile the United States is pressing for negotiations through a strategy they call "quiet diplomacy." The negotiations probably will happen eventually, said Aviel.

"But it is hard to know at what point," she said. "Maybe it will be only after a bloodbath."

Many observers believe that El Salvador may soon be on the front burner again, despite the wishes of the Reagan administration.

A review of progress in human rights in which U.S. aid depends, is due in January, and there may be a battle in Congress.

Bhatia said the Examiner "probably" will send a reporter and photographer back soon for an update. "One thing is for certain about a situation like Central America," he said. "It's not going to go away."



Members of the audience liked what they heard at last night's Schlafly-English debate in the Gym.

## Debate

Continued from page 1

English said that in true feminism men must change along with women and become more involved in the home.

"They'll have more access to their children and they'll get a chance to share in the joy of those Christmas Mrs. Schlafly spoke of so eloquently."

Schlafly accused feminists of calling draft registration a "politically maturing experience for women" and credited her organization, Eagle Forum, with defeating former President Jimmy Carter's attempt to register women for the draft.

"That is the great gift that those of us in the movement have given to you young women," said Schlafly.

"I'm totally opposed to the draft," said English, drawing the greatest response of the evening. "I think the draft is sex discriminatory, not because it fails to draft women, but because it drafts men."

The crowd's reaction to English's comments became less favorable when she used sarcasm to humorously attack Schlafly's personal life. One member of the audience called out, "Don't give yourself a bad name."

"I said nothing about her I did not get from her own writings. These are things she has boasted of," English replied, clearly on the defensive.

English accused Schlafly of talking "out of both sides of her mouth" by moderating her conservative views to appeal to the liberal San Francisco crowd.

"If you didn't read her work you wouldn't know how far to the right she is," English said.

Picketing the debate were the parody group Ladies Against Women, who called themselves the Phyllis Schlafly Electric Fan Club. "Keep our nation on the track. One step forward, three steps back," they chanted.

In a pink pillbox hat and pearls, Virginia Cholesterol, who insisted on be-

ing called Mrs. Chester Cholesterol, waved a red-and-white 75 cent copy of Schlafly's book, "A Choice, Not An Echo."

"We hold consciousness-lowering sessions around the area to go back to the

good old days when ladies were ladies and men weren't men, and men weren't women," said Edith Banks, another Lady Against Women, and chairman of the fictional National Association for the Advancement of Rich People.

## Schlafly claims she won the big debate

By Claudia Iseman

Though the audience hissed and booed, Phyllis Schlafly remained composed. Her only sign of distress was an occasional raised eyebrow. But after last night's debate, it was evident that Schlafly had been challenged.

In her dressing room, stocked with refreshments and hors d'oeuvres, Schlafly loosened her red polka-dot bow tie. She seemed wilted by the two-hour debate. In the heat of the SF State gym, Schlafly had presented her view that women in America are "supremely blessed" to a largely hostile audience.

Toward the end of the debate, Schlafly had become impatient, implying that the audience was not being tolerant of her. But her attitude changed quickly afterwards, when an elderly man asked her to sign a baseball. He specified that Schlafly's signature should cover Jane Fonda's, already on the ball.

"Clearly, I thought I won the debate," Schlafly said. "There were no arguments present on the other side. Most of what she (Dierdre English) presented was a negative ideology on feminism. Most of her argument was about my personal life. That's not feminism."

Though Schlafly only arrived in San Francisco at 2:30 yesterday afternoon, she seemed relieved that she would be returning to St. Louis immediately. But

she won't be leaving empty handed — her standard fee is \$2,500.

Schlafly's attitude toward feminism is positive, she said. Her advice to college women is that "it's your world, it's your life and you can do what you want with it." But Schlafly said she does not agree with some of the courses which are taught in certain women's studies departments. "I think it's shocking that lesbianism is taught in the state university system. I don't think the taxpayers would be very happy about that."

Schlafly admitted that last night's audience was a challenge, but said she has seen worse. "I thought it was unfortunate the way the Spartacus Youth League muscled up to the microphone and dominated the question and answer period."

In the future Schlafly said she will continue to be active in the Eagle Forum, a conservative organization concerned with combating the spread of herpes among young Americans and educating pre-school children in basic reading skills in order to reduce the illiteracy rate in America.

## Library hours

The J. Paul Leonard Library will observe the following hours during the Thanksgiving weekend.

Wednesday, 11/24	Main Library Garden Room	8 a.m. - 4:50 p.m. 7:30 a.m. - 4:50 p.m.
Thursday, 11/25	Main Library Garden Room	Closed Closed
Friday, 11/26	Main Library Garden Room	8 a.m. - 4:50 p.m. 8 a.m. - 4:50 p.m.
Saturday, 11/27	Main Library Garden Room	10 a.m. - 5:50 p.m. 9 a.m. - 5:50 p.m.
Sunday, 11/28	Main Library Garden Room	11 a.m. - 9:50 p.m. 1 p.m. - 10:50 p.m.

The de Bellis collection will be closed over the Thanksgiving holiday from 4:30 p.m. Nov. 24, to 8 a.m. Nov. 29.

During the Christmas weekend, the library will observe the following hours:

Thursday, 12/23	Main Library Garden Room	8 a.m. - 6:50 p.m. 7:30 a.m. - 11:50 p.m.
Friday, 12/24	Main Library Garden Room	Closed Closed
Saturday, 12/25	Main Library Garden Room	Closed Closed
Sunday, 12/26	Main Library Garden Room	Closed Closed

## Arts

Continued from page 1.

tried for two and a half months to pull in a major debate for Freeze Campaign, but none of the speakers were available.

"We try to be open to the groups," he said. "What will work for the whole campus? We try to think to make enough money to bring back what we put out. If we're going to spend a lot of money, are students going to come?"

"Performing Arts is run by those not really sensitive to cultural, political or ethnic groups," said Derek Gilliam, of the Pan-African Student Union. "Forty percent of the campus is made of people of color. Forty percent of Performing Arts' programming should be for people of color."

Marmer counted off the co-sponsorships Performing Arts has had with PASU (Gil Scott-Heron), the Women's Center (Lily Tomlin), Gay Lesbian Campus Community (Cris Williamson), La Raza (Cinco De Mayo) and the Asian Student Union (Visions).

Gilliam insisted that the only reason Performing Arts agreed to co-sponsor the Gil Scott-Heron concert with PASU was for prestige purposes.

He said he was turned down when he asked Performing Arts to co-sponsor Stokely Carmichael (Kwame Toure) last week.

"Gilliam didn't come to me about Stokely Carmichael," said Marmer. "He never mentioned it. He may have in Fall '81, but certainly not this year."

Gilliam said, "We need our own allocations of money so we don't have to go running to Performing Arts. If we're not going to get the money, then it should be mandated that Performing Arts should do a certain percentage of co-sponsorship with student organizations where we control the content."

**SONIC PLEASURE**

**MUSIC FOR PARTIES**

★ Music ★ Lighting  
★ Disc Jockey

**CALL 333-7994**

## Poetry prize

The San Francisco Browning Society is sponsoring its annual Poetry Prize Contest. Students enrolled in Creative Writing classes are eligible to compete for the \$100 first prize. Second, third and honorable mention awards of \$50, \$20 and \$10 respectively will be awarded. Entries must be made in the dramatic monologue form and be submitted to the Poetry Center, HLL 340, by Dec. 1. For further details, contact the center at 469-1527.

**Past Your Deadline?**

"After Five"  
"Weekends"  
"Holidays"

**SUSAN'S TYPING SERVICES**

Call for Appointment  
349-8545

**I.B.M. MEMORY/ELECTRIC WORD PROCESSING**

**LASERS AND MORE!**

The Multi-Media Laser Concerts

**LIGHTS FANTASTIC**

Sat. & Sun. 5:00 pm

**ROCK STARS**

Thurs. & Sun. 9:00 pm  
Fri. & Sat. 9:00 & 10:30 pm

**WAR OF THE WORLDS**

Fri., Sat. & Sun. 7:30 pm

Show starts promptly. No late admissions. Tickets on sale at the Academy. Buy before show time. Advance tickets \$5.00. Group show information 387-6300.

**Morrison Planetarium**  
California Academy of Sciences  
Golden Gate Park 387-6300

**Morrow Watkins STONESTOWN**  
561 Buckingham Way  
(Next to Post Office)  
564-1221

**Like a good neighbor, State Farm is there.**

STATE FARM MUTUAL  
Automobile Insurance Company  
Home Office: Bloomington, Illinois

STATE FARM  
INSURANCE

**S.F.S.U. Women's Basketball Team vs People's Republic of China College All-Star Team**

**Wednesday, November 24**

**4:00 pm**

**GATOR GYM**  
Students w/SFSU I.D. FREE

**WOMEN'S BASKETBALL**

**Support your Women's Basketball Team!**

**TEST PREPARATION SPECIALISTS SINCE 1938**

**WELCOME TO OUR CENTERS OPEN DAYS, EVES & WEEKENDS**

CALL 800-223-1782 FOR INFORMATION ABOUT OUR OVER 110 CENTERS U.S. & ABROAD.

**Stanley H. KAPLAN EDUCATIONAL CENTER**

**GMAT CLASSES ENROLLING NOW!**

ONE SECURITY PACIFIC PLACE 94108  
SAN FRANCISCO (415) 433-1763

499 HAMILTON AVENUE 94301  
PALO ALTO (415) 327-0841

64 SHATTUCK SQUARE 94704  
BERKELEY (415) 849-4044

204 F STREET 95616  
DAVIS (916) 753-4800



# Arts

## One woman show examines the world of a prostitute

By Steve Greaves

A whore who wants respect as a whore? It is to laugh. Laughs are what Carol Leigh will serve up in her solo performance, "The Adventures of Scarlot Harlot," today and tomorrow at 8 p.m. at the Valencia Rose Theatre, 766 Valencia St.

In less than an hour "The Adventures," a densely packed autobiography, delivers a kaleidoscope of primal urges and second thoughts in exchange for laughs and curiosity about the middle-class whoring experience.

The play opens in darkness, the sound of heels clicking erratically, as if a tipsy woman were approaching.

Lights come up to reveal a woman in black pants and a red jacket with a department store bag over her head, "a symbol of the anonymity prostitutes are forced to adopt," she tells the audience with raised fist.

On stage are a small seaman's trunk with magazines, a bouquet, a hand-mirror and FDS deodorant spray ("my favorite," Scarlot says); on top of it, a chair with a red feather boa draped over it; a red telephone, and the platform from which Scarlot Harlot dives into feminist-slut manifestos.

From the platform she yells, "Sex workers unite!" She yanks off the bag, inviting sister and brother whores to follow suit. "We won't remain anonymous."

In wide, blue-rimmed glasses and flaming red hair, she reads from a scroll. "It is an outrage there are laws in this

country which deny a woman's right to receive payment for sexual services. Whoring is no more shameful than menstrual blood on white pants. Sex is as dirty as power and money."

She doesn't get far when the phone rings. It's a trick who gets off on obscene phone calls. She puts him on hold. "He'll get off better if he waits."

Turning to the audience, she says, "We don't sell our bodies, we trade sexual services for money or goods."

Fed up with being shamed by society for her work, she cries out, "Where's my good reputation, my normalcy? It isn't fair. I like to fuck around. I like to get compensated. Hey, I'm not the only one. Let me explain. It isn't fair. Other women wear lipstick. Other women work for men. Why do I have to feel bad?"

Dressing and undressing on a small stage before an audience whose laps come in handy as part of her props and script, the 31-year-old poet-pro serves up a voluptuous and hilarious rhetoric on the hypocrisy of a culture which rewards lust and profiteering by tough, faithless men but outlaws happy hooking by practical, sensitive women.

Punctuated by phone calls — Leigh does superb, taped voices of her mother (who has the best lines in the play) and Priscilla Alexander (a real person) of the National Task Force on Prostitution (based in, you guessed it, San Francisco) — and cuts of Glen Miller's music and weird voices, the play effectively conveys the painful clash of young, artistic dreams and cold, relentless economics.

In dizzying, slow circles, she moves,

from soft, baby-blue memories of girlhood innocence to hot, steamy aggressiveness. In a dream of middle-class luxury she suddenly is falling into a cabbage patch of penises, "organic cocks like cacti" which poke her and aim at her. "No," she screams, "not like guns!"

She wakes up. "You were right, Ma, rich princes are waiting in line to rescue me. Well, maybe not, but middle-class men are making appointments and keeping them."

Her voice trembles slightly, as if the boldness of going public had a private angst of disillusionment postponed.

"I'm an ordinary woman, my clients are ordinary men," Scarlot says self-consciously.

A college graduate and known commodity in the Bay Area comic scene, Leigh earns a living with 30 to 40 regular clients she has carefully screened. She picked men she likes, mostly. Sometimes they go to her just to talk, but she laughs, "I'm not always in a philosophical mood."

Many of Leigh's professional friends are whores on the side, she says. She knows business women, lawyers, a film editor, secretaries who are call girls, many single mothers with children. "They don't tell anyone. Why, at this very moment you could be sitting next to a woman or man who..."

Leigh hopes this play and sequels will earn her enough so she can throw away a few pages in her call book. Most of her hooking friends, "working women," prefer to keep their hooker hats in the closet.

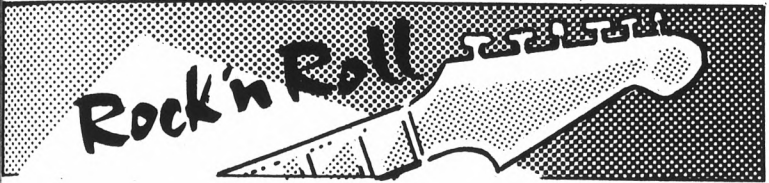


By Michael Gray

Carol Leigh in a scene from her autobiographical one woman show "Adventures of Scarlot Harlot." Leigh, a self-described "sex worker," brings this unique production to the Valencia Rose Theatre tonight at 8.

"It would be too big a hassle if the neighbors knew, or if my child's teachers or peers knew," said a high-priced friend of hers whose "boyfriends" are rich politicians and businessmen. "The police could cause trouble," she adds. A business consultant on the side, Leigh's friend can tell her child what mommy does without blowing her cover.

But Scarlot Harlot, single and childless, won't wait to declare independence from tyrannous laws and mores. Shifting her not-too-bosomy body from bold defiance to ambivalent longing, Leigh as Scarlot is a convincing radical in spectacles or a seductive tart in semi-clad uncertainty. "This work is very exciting," she says inscrutably.



## Randy Hansen steps out; don't call him 'Jimi' anymore

By James Turner

Consider a 27-year-old man with a wife and two children. Could he be an aspiring accountant or a conservative law student? Try again; this man is Randy Hansen, known for his explosive guitar sounds and near perfect impressions of Jimi Hendrix.

Appearing at SF State next Tuesday, Hansen and his group will play mostly original material, as he phases out his Hendrix image.

"My mother bought me a guitar when I was ten years old. I used to go home from school and jam to records," said Hansen.

Not a large man, Hansen once considered being a jockey. He has long brown hair, a moustache and considers himself a member of the '60s generation. "I was one of those little kids you see running around rock concerts," said Hansen.

One of the early groups that Hansen played with was "Kid Chrysler and the Cruisers." "That was a cocktail lounge band. It was weird, I had to play a part in the band, play a character called Toad Murphy."

"We did a dance set, a music dinner set, a '50s rock set and an impersonation set, where we did Alice Cooper, Mick Jagger and Jimi Hendrix among others. That is where I developed my Jimi Hendrix act," said Hansen.

Hansen's Hendrix became tremendously popular in the Seattle area, though it slowed his own writing and performing. He is now trying to do most of his own compositions and less of Hendrix's.

Trying to drop his Hendrix image has not been easy. "We can't get as much

money from people who are going to hire us. The majority of them say, 'Since you're not doing Hendrix, we'll only pay you so much.' There are more people interested in coming to see us if we do Hendrix. It's worth it though, I'm happier playing my own music."

Hansen's musical inspirations are, besides Hendrix, Todd Rundgren, Ravel (the classical composer), and Joe Walsh. "I'm really happy with the way the band is sounding right now. It's the best sounding band I've ever played with," said Hansen.

The band includes Mark Robertson on keyboards, Mark Nelson on drums, Jeff Pilson on bass and Hansen on guitar. Pilson and Hansen sing.

Hansen helped on the movie soundtrack of Francis Ford Coppola's "Apocalypse Now." "It was strange trying to do something that was visually already there. I would make sounds on the guitar when the bombs went off and when I looked back at it, it was jiving just right. It almost sounded like real bombs going off," said Hansen.

Hansen describes his music as "having a strong beat with four people who are really thinking of their music and trying to keep their egos uninvolved."

Hansen believes everybody in the music world has a to be commercial to some extent. "Everybody does a certain amount of bending because you have to eat. If I did exactly what I wanted to do right now, it would be commercially unacceptable. I've got some tapes at home and all they are is guitar sounds, but they are pleasing sounds," he said.

Randy Hansen will appear in the Barbary Coast Nov. 23 at 3:30 p.m. Tickets are \$2 for students and \$3 general.



## The Tubes to play at SF State

The Tubes are coming! The Tubes, one of the best rock-n-roll bands to ever come out of this country are coming to McKenna Theater Wed., Dec. 1 with shows at 2 and 4 p.m. Admission is \$5 for students and \$6 for general. Tickets are on sale now at the Student Union Information Desk.

## Canadian films at SF State

By James Turner

The Canadian Film Festival, celebrating 40 years of films produced by the National Film Board of Canada, is currently appearing at several locations in the Bay Area, including SF State.

Beginning with a weekend of animation at SF State, Nov. 5, 6 and 7, the festival continues with documentaries to be shown on Nov. 19, 20 and 21 in the Little Theatre. On Dec. 3, 4 and 5, theatrical films will be shown in McKenna Theatre.

Other locations for the film festival are the Pacific Film Archive at UC Berkeley, the deYoung Museum in Golden Gate Park and the Red Victorian Movie House on Haight Street.

The films shown on the weekend of Nov. 19, 20 and 21 are ranging from spotlights on Canadian personalities to people of the world to the works of filmmaker Anne Wheeler, who will be making a personal appearance.

On Nov. 25, 26 and 27, animation will again be shown, this time at the Red Vic-

torian Movie House. These are selections from the 17th Tournee of animation, featuring a variety of styles.

The films have been selected from more than 4,000 works produced by the film board since its beginning in 1939.

During the last 40 years, the film board has received over 2,000 prizes internationally, including six Oscars.

The weekend of animation over Nov. 5, 6 and 7, featured several outstanding animated films including "Why Me?," showing the reactions of a man who has just been told by his doctor he has only five minutes to live. In a gripping and

sometimes humorous dialogue, the man expresses his feelings to his doctor concerning this grave situation.

Another film was the fluid beauty of "The Animal Movie." A little boy experiences the movements of a variety of animals and tries to imitate them, realizing the limitations of the human body.

A complete schedule of screenings, times and prices is available through the Creative Arts Box Office, 469-2467 or 469-1442, or through the Canadian Consulate 981-2670.

**"A major accomplishment, in the tradition of 'BREAKING AWAY' and 'DINER.' —Rex Reed**  
**"TEX"**

Starts TOMORROW

AT SELECTED NO. CALIFORNIA THEATRES



## EVENTS

**MUSIC & LECTURES**  
**RANDY HANSEN GROUP**  
NOVEMBER 23 TUESDAY  
3:30PM \$2.00 STU., \$3.00 GEN.  
BARBARY COAST, STUDENT UNION

**SF STATE TALENT SHOW**  
NOVEMBER 24 WEDNESDAY  
12:00-2:00PM FREE CONCERT!  
BARBARY COAST, STUDENT UNION

**THE TUBES**  
Live In Concert  
DECEMBER 1 WEDNESDAY  
2:00 & 4:00PM \$5.00 STU., \$6.00 GEN.  
MCKENNA THEATRE

**THURS. & FRI. FILMS**  
**PERSONAL BEST**  
NOVEMBER 18-19, 4 & 7PM  
\$1.50 STUDENTS \$2.00 GENERAL  
BARBARY COAST, STUDENT UNION

**POLTERGEIST**  
DECEMBER 2-3, 4 & 7PM  
\$1.50 STUDENTS \$2.00 GENERAL  
BARBARY COAST, STUDENT UNION

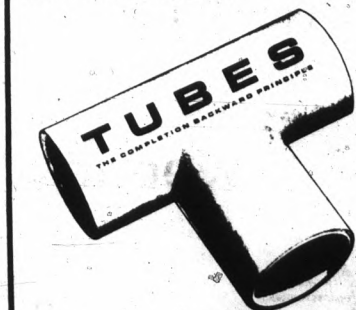
**ALTERNATE TUES. FILMS**  
**GATES OF HEAVEN**  
DECEMBER 7, 4 & 7PM  
\$1.50 STUDENTS \$2.00 GENERAL  
BARBARY COAST, STUDENT UNION

FOR MORE INFORMATION CALL 469-2444



## TUBES COMING DEC. 1

**TICKETS NOW ON SALE AT STUDENT UNION INFO. DESK**



**OLD STYLE PIZZA. WE DELIVER.**

731-4545 or 731-4580.  
DELIVERY AFTER 5:00 P.M.

**Pirro's**

Pirro's Pizzeria and Italian Restaurant  
2244 TARAVAL STREET, (BETWEEN 32ND & 33RD) AVE.

**Guitar Studios Inc.**

(Open Eve's & Sundays)

Professional Teaching Staff

Student & Concert Guitars

Methods, Sheets & Folios

**386-0395**

1433 Clement St. - S.F.

**RENTALS AVAILABLE**  
HOMES, APARTMENTS & FLATS AVAILABLE FOR A STUDENT'S BUDGET (PLACES TO SHARE, TOO!)



**HOMEFINDERS RENTALS**

1110 VAN NESS AT GEARY  
885-1068

M-F 9-7, Sat 10-5, Sun 10-4  
LOOKING FOR A ROOMMATE? WE'LL ADVERTISE YOUR PLACE FOR FREE!



# Sports

## Gators ready to dunk on NCAC

### Despite shaky practices, SF State still team to beat

By Tim Carpenter

Gator basketball will be back when the men's team opens its season Friday night against New York Tech and Southern Oregon State Saturday. Both games begin at 8:15 p.m. in Gator Gym.

The team played well at the second annual Purple and Gold Scrimmage on Monday, but head coach Lyle Damon and assistant coach Kevin Wilson looked on quietly, as if something was still missing.

"We still have eight men looking to start," said Damon. "We have a lot of potential, but it may take a few games to pull it all together."

The Gators rebounded like men possessed at the scrimmage, but the number of offensive rebounds was unusually high. This could mean one of two things — either the offense was crashing the boards hard, or the defense was not doing the job against offensive rebounders.

Wilson, who handles the defense, didn't look too happy as Ted Morgan dunked an uncontested rebound off of a Mark Ramos miss.

"We don't block out underneath, we just hit the boards, and that's not the way we play," he said.

Time will tell whether the team will do better against other teams getting the defensive rebounds than they do against themselves.

Considering eight men are battling hard for the five starting positions, the Gators could almost field two starting squads.

At the scrimmage, the Purple, with junior college transfers Patrick Sandle and Mike Almeida at guards, and Jim Hutchinson, Gerald Alderson and Everett Johnson, also JC recruits, at forwards, played tough against the Gold.

Mark Ramos and Jeff Ota, two returning guards, and Neal Hickey, Ted Morgan and Mike Winn, all returning forwards, looked tightly formed but not as motivated.

The coaches stressed offensive execution and tough defense during the last week of practice. Wilson and the players

agree that the defense is coming along, but slowly.

The Gators are defending last year's Far Western Conference title and look forward to another berth in the Division II tournament.

As long as the team can work the recruits in with the returning players, play with the same hunger of the under-rated team last year and ignore the switch back to Damon as head coach, it will be a tough contender for a repeat performance.

The scrimmage was the first the Gators played before a crowd this year. It was a small one, but there was a certain formality to it. Patrick Sandle missed a slam dunk "for the fans," which was frowned on by the coaches, but played superbly otherwise.

The Gator offense faltered against the man-to-man defense in the second half, although the scoring was consistent and evenly matched against the match-up

zone in the first half.

"You've got no selection," Damon told the team as their offense broke into ragged fast-breaks and run-and-gun. "This looks like ABA ball."

The Gators, despite some problems that will be worked out if the coaches' predictions hold true, should be the team to beat in the NCAC this year.

New York Tech also made the Division II playoffs last year, and Southern Oregon State has beaten the Gators 12 out of 19 games, so SF State has a chance to see what it's made of early this year. The team was 14-1 at home in Gator Gym last year.

"We look pretty good," said Keith Hazell, last year's high-flying forward who is sidelined this year because of a knee operation. "We're deeper and faster, which will help in the close games we usually end up with. We just need more consistent intensity. Then we should be really tough."

### Weekend opponents

When SF State tips off against New York Tech tomorrow night at 8:15, it will be facing a team that finished 13-11 a year ago.

New York Tech head Coach Sam Stern returns to the helm this year after a three-year layoff. The last time Stern coached he took New York Tech to the NCAA Division II Finals in 1979.

The three players to watch for are center Lloyd Deberry and guards James Clarke and Benji Barnett.

Deberry, a 6-foot-3 junior from Brooklyn, led New York Tech last season in scoring and rebounding. Deberry averaged 21.8 points and eight rebounds a game.

Look for Clarke and Bowman, both sophomores, to get the ball to Deberry. Clarke, a 6-foot-2 transfer from Niagara Junior College, is supposed to be the best passer on the team. Bowman, at 5-foot-10 the

shortest player on the team, red-shirted last year after transferring from Florida Southern. Bowman played on the Florida Southern team that was the Division II national champions in the 1980-81 season.

Saturday night the Gators play Southern Oregon State, a team that finished 6-21 last season. The team is coached by Steve Humann, who is in his third year.

Southern Oregon, which lost its top three scorers from last year, will be led by 6-foot-6 forward Greg Brouchet. Last season he averaged eight points and 3.5 rebounds per game.

Another player to watch for is 6-foot-6 forward Mike Hitchcock, a junior transfer from Barstow Junior College. Hitchcock, who went to Carson High School in Southern California, was the Los Angeles City scoring champion his senior year.



By Darrin Zuelow

Ted Morgan is certainly up for this Gator season as he skies to dunk the ball after yesterday's practice. SF State, 20-10 last season, is favored to repeat as this year's conference champion.

### Women's team opens tonight

By Cindy Miller

With only five returning players from last year's squad, the women's champion basketball team will meet the University of Pacific Tigers tonight in the first round of the three-day Cal-Poly San Luis Obispo Straw Hat classic.

Ranked 13th in the nation last season, the Gators also will compete against the two other Division I schools in the tournament, Cal-Poly SLO and the University of Hawaii.

"Our goal is to execute the best we can, and to play as a team," said head coach Emily Manwaring. "Everything has to be directed toward a total team concept."

Sophomore Trina Easley returns for her second season and will be counted on as a key player. Aggressive on the court, the 6-foot center can overpower her opponents, averaging nine points and eight rebounds per game last season.

"Trina has a very wide arm span, like wings," said Manwaring. "She can be very intimidating."

Center Lisa Broking is another dominant force on the Gators. Manwaring

said the 6-foot-2-inch Broking has improved vastly over last year and will play more this year.

"Trina and Lisa will have to provide the scoring punch from the inside," said Manwaring, "but it's up to the guards to maintain floor control."

Nobody on the team has played with the Gators for more than one year. Co-captain Chris Karsten is the only returning senior this season. The 5-foot-7-inch forward averaged 3.4 points and 2.5 rebounds per game last season.

Also returning for her second year is forward Elaine Williams. Williams averaged 3.2 points and three rebounds last season.

The forward position features a lot of new faces. At 5-foot-10-inches, Cathy Hopkins is the only freshman forward and Chris Rhodes, a transfer from San Jose State University, is playing after taking one year off.

Other transfer forwards include Anna Harvey, Sharon Hightower and co-captain Jennifer Silva.

"It shows a lot of respect from team-

mates to elect Jennifer captain," said Manwaring. "She knows what to do with the ball and can play inside." Silva also can fill in at guard.

"It's too early to tell who will start," said Manwaring. "I wish the starting lineup would change every day. That would be the ideal situation, because everyone would be improving."

"When you change the lineup and reward the players," Manwaring said, "they continue to work. If not, they give up."

Keeping the working attitude, the Division II Gator team will play eight Division I schools out of the first 13 non-conference games. But Broking doesn't mind playing Division I teams.

"It's good for us because we'll expect more from the other teams," Broking said. "It will work to our advantage against the conference schools."

In addition to the non-conference games, the Gators will play the all-star team from the People's Republic of China in an exhibition match Wednesday at 4 p.m.



By Michael Gray

Emily Manwaring can't believe the referee's call in Tuesday's 63-56 scrimmage win over De Anza Junior College. Also looking on are Gina Owens (31) and Kristen DeAndreis.

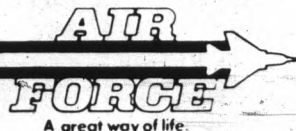
### SENIOR NURSING STUDENTS

Start your nursing career with our five month internship program.  
15 training hospitals, coast-to-coast.  
Find out about our continuing education programs.  
Call now, there is a deadline for your application.

#### Contact

Eddie Lampkin  
333 Hegenberger Rd., #803  
Oakland, Ca 94621  
(415) 273-7435

Become a Part of the Future.  
Be an Air Force Nurse.



## VODKA

Vodka and La Paz Margarita Mix make a great Russian Margarita.



The label tells how to add tequila to make a Margarita. Instead, add vodka and you have a delicious Russian Margarita.

© 1982 La Paz Products, Inc.

**SALE 40% OFF**  
SAT. NOV. 20th THRU SAT. NOV. 27th



ALL CALLIGRAPHY PENS  
SETS & POINTS  
OSMIROID, PLATINUM, PELIKAN 120, ETC.

**MICHAEL'S**

314 SUTTER STREET, SAN FRANCISCO  
PH: 421-1576. OPEN MON. TO FRI., 8:30-6, SAT., 9-5  
CONVENIENT PARKING NEXT DOOR  
AT THE SUTTER-STOCKTON GARAGE



## Time Out

### Absence of fans make for a lonely Gator grid team

By Doug Amador

All-American candidate Poncho James continued to flash his pro potential Saturday by rushing 144 yards and breaking the SF State record for the most rushing yards in a season. He needs 153 more yards to break the school career record.

Who cares? Vic Rowen finally came off the field a winner, his head held high and with a bit of a spring in his step after the Gators earned their first conference victory in two years with a 17-3 win over Humboldt State. At last Rowen walked into the locker room with a smile on his face.

Who cares? Quarterback Mike Murray, who missed four games with a knee injury he suffered earlier this year, played the entire game and completed 13 passes for 186 yards and two touchdowns. Considering Murray's injury nearly prevented him from playing another down this season, Murray played an impressive game.

Who cares? Nobody. Not the students, not the administration, not the Cox Stadium clean-up crew. SF State football is as popular as genital herpes. The only difference is that nobody is catching the football disease on campus.

So what if SF State's football team loses more games than it wins. That's not the point. Loyalty is the issue here, and on this campus it does not exist. SF State students are the most pathetic fans — or non-fans — a school has never seen.

But there is one fan who makes his presence felt at every home game. Actually, he's not much of a fan. He relishes a Cox Stadium that has more empty seats than a double-feature at the downtown Sleazo Bijou.

His name is Apathy. He is the vile, sneaky little twerp who poisons each football game. His job is to keep people away. He's very good at it. And he loves what he sees. Or doesn't see — in this case, Gator fans.

Apathy has no shape or form. He merely exists. His spirit roams among the lonely, gray, drab benches of Cox Stadium which beg for the company of anyone's derriere.

Apathy lurked about the Cox Stadium stands Saturday. He laughed at the sparse crowd, mocking a school whose student body has no pride when it comes to sports. He snickered at the fact there were more people sitting on the Humboldt State side than on SF State's. It's not often that the visiting school's fans outnumber the home team fans — except at SF State.

The 400 or so spectators who sat on the Gator side did not recognize Apathy. The fans, mostly friends and relatives of the



By Darrin Zuelow

The best seats in the house, but nobody's in this section except for one lone football fan.

players, were only horse blinds, their eyes fixed on the field. Apathy does not like people who care. So he spits his callous venom at a few unsuspecting souls.

Two middle-aged women chattered incessantly about the weather in the Midwest as the Gators drove for their first touchdown. Occasionally they looked up. After all, they were there to watch a football game. But they seemed more interested in the Chicago snow than the action on the field.

A man, sprawled lazily over a few rows of benches, blasted disco music from an overgrown radio. His foot tapped rhythmically to the music as Poncho James danced his way closer to the goal line.

One man laughed at each Gator mistake. He chuckled at Mike Murray when Murray was sacked for a 4-yard loss. He poked fun at the team whenever the referee called a penalty. To him, the Gators were a bunch of clowns, a comedy team, a real knee-slapper.

Apathy was not satisfied. The people still cheered when the Gators scored. They exploded when James broke the record. Not like a bomb, but more like a firecracker. At least not many people were there to witness history being made.

Where was everybody? Only Apathy knew. He knows all the excuses.

Sorry, had to die my hair purple. Had to attend an anti-nuke demonstration. Had to sleep in after that wild party last night. Karma was off today.

Apathy likes this reason best of all: I don't care about SF State football.

That is the sad truth about this school. Nobody cares. If SF State dumped its football program, no one would notice except for those directly involved with the team.

The fans were happy when SF State won. The players celebrated. Most of the people milled on to the field to share their joy with the players.

Apathy looked on in disbelief. This was not supposed to happen. Too many people cared too much, even if it was only a few hundred.

Apathy had been defeated for the moment. It doesn't matter. Apathy will return for the next game.

## Fresh breezes blowing for Sailing Club members

By James Turner

The waves slap against the sides of the boat, the sails are full as you clip through the water and the wind whips your face. There is nothing like the fresh exhilaration of sailing.

Whether you like to let your mind wander while you languidly float along or whether you enjoy the tense thrill of competition, at SF State you have the opportunity to do both.

For only \$20 a semester, students can join the SF State Sailing Club and sail weekly at Lake Merced, as well as race at various locations around the state. The basic fee is about the same as renting a sailboat for an hour elsewhere.

"We're offering something to people that would normally cost a lot of money," said Pam Eldridge, commodore of the Sailing Club. "Some people think of sailing as an elitist sport. I'd like to see the sport not have that picture and to get more people involved, people who have never had the opportunity to go sailing before."

The only requirement to join the Sailing Club is a swim test, which consists of treading water for ten minutes while wearing pants, shirt and shoes.

Paul Rundell, the Sailing Club faculty advisor, said, "It's very interesting to see what students can do when they hustle a little bit. Last semester they raised nearly \$4,000 to buy a new boat."

The Sailing Club sails Flying Juniors, 13-foot, 3-inch boats with a mainsail and a jib. The club raised money to buy another one so it could expand its intercollegiate racing team. The money was raised through donations and a benefit concert held at The Stone in San Francisco last semester.

No prior knowledge of sailing is needed to join.



By Darrin Zuelow

SF State boaters enjoy sailing Flying Juniors on Lake Merced.

The Sailing Club is not financed through the university or the Associated Students, necessitating fund-raising activities.

The Sailing Club was organized in 1956 and has had 10 to 35 members each year since then.

The club sails every Friday afternoon unless it is out of town for a regatta.

"We bring as many boats as needed to the dock, and people rig them as they come. We set up some practice bouys and run some races, and the recreational people just sail around and do their own thing," said Eldridge.

"We try to help the recreational people with whatever they need, but if so-

meone wants formal instruction, we recommend they take a class through the university," she said.

The club, evenly split between men and women, is a member of the Pacific Coast Intercollegiate Yacht Racing Association, which governs college racing on the west coast.

Eldridge says the spring semester is when the club is busiest and is the best time to join.

The Sailing Club information board is located next to Gym 219, and the club meets Fridays at the Lake Merced boathouse between 12 and 4 p.m.

Students are welcome to come by and see the club in action.

## Fans 'neglected and abused' — shafted spectators organize

By Eileen Walsh

Fans who are tired of being batted, bounced and kicked around by professional sports now can do something besides cry in their beer.

Last month four Pleasanton businessmen founded the National Equal Rights for Fans (NERFF) organization, because they said they were fed up with "years of fan abuse and neglect."

These guys are mad at everybody. And they intend to do something about it.

"The owners, players and sponsors seem to think that sports fans are all beer-guzzling, munchie-chewing macho types who will put up with anything," said George Spiliotopoulos, owner of the Cheese Factory and a co-founder of NERFF. "But the bottom line is that the fans pay for everything. Without fans there are no sports."

Irritated with football strikes, baseball strikes, the encroachment of cable television, the rising costs of attending games and a host of other issues, NERFF founders sent press releases all over the country, asking others who were "mad as hell" to join them.

They included President Reagan in their mailing, as well as Andy Rooney, who once did a "60 minutes" segment on all the charges a fan must pay before settling down to enjoy a ball game.

The release described NERFF as an organization "dedicated to the acknowledgment and representation of all fans who have been and will continue to be shafted by owners and players of major league sports."

Articles appeared as far away as New Jersey and Tennessee, and produced \$5 membership checks from disgruntled fans. Total membership now stands at 800.

"It's been going very well, really beyond our expectations," said

Spiliotopoulos, who has visions of a million-member economic and political lobbying group. "Say, with the interest in sports, this could be one of the biggest organizations in the country."

But not the only one of its kind. Across the Bay in South San Francisco, Sports Action Group of America, Inc. has opened its doors, with purposes similar to those of NERFF.

Four Peninsula businessmen kicked in \$4,000 each to get Sports Action off the ground, with advertisements in the Sept. 30 Los Angeles Times and San Francisco Chronicle. The resulting 720 members were a disappointment, according to co-founder and group secretary Kenn Edwards.

"Maybe I think big," said Edwards. "but we figured those ads would reach 3 million people. We had hoped for 10,000 responses."

Sports Action wants those large numbers so they can create a broad base. "We're smart enough to realize that our little group has no impact," said Edwards.

They would like to collaborate with a company that already has a national audience and "feels the way we do" about fans' rights. Playboy Enterprises and Ted Turner's broadcasting system are two possibilities, said Edwards.

He and his colleagues would like to see Sports Action as an equal bargaining agent representing fans in sports disputes. They even offered their services to NFL strike mediator Sam Kagel.

NERFF's orientation is more political. "Our basic feeling is the way to get things done is to go through the legislature," said Spiliotopoulos. "Our country deals with lobbying. Depending on our strength, I can conceive of candidates using our views as part of their platform."

He doesn't expect NERFF to work with owners or players. "We're waking a sleeping giant working for the benefit

of the fans at the expense of players, owners and sponsors," he said. "I don't anticipate their support."

While NERFF and Sports Action differ in their approaches, both feel there are many issues beyond the NFL strike that merit their attention, from the conditions at ballparks to the number of commercials on sports broadcasts.

Neither group is yet strong enough to organize the kinds of economic sanctions they believe are the only effective means of influencing professional sports. But both think that fans are sufficiently irritated by the many sports problems to keep their organizations alive.

## Spikers end in last place

In a grueling battle for last place, SF State's volleyball team Tuesday ended up on the short end for the second year in a row with a season-ending loss to Cal State Hayward.

The Pioneers, who finished at 3-11 in the conference, beat the Gators 9-15, 15-13, 15-8, 15-9. SF State finished with a 2-12 conference record and 4-15 overall.

Still, the Gators managed to win four more games this year than they did all of last year, when they ended winless at 0-19.

Coach Kathy Argo, obviously distressed by the loss, not to mention the last place distinction, could not find the words to describe how she felt. "I don't feel like talking right now," was her only comment.

Senior Angel Floyd, one of the bright spots on the team, played her last game as a Gator. "It's been a long season," she said. "They'll do it next year. All I can say is good luck to them."

## Poncho runs for the record



By Toru Kawana

Poncho James gained 10 yards on this play to break the SF State single-season rushing record of 1,066 yards achieved by Dave Fernandez in 1973. James, who's rushed for

1,117 yards so far, needs 166 more yards to lead the nation in Division II rushing. He gets one more chance this Saturday in the home finale against the Chico State Wildcats.

### NOTES THAT GET NOTICED!



No. 653 Post-it® Note Pads (1-1/2" x 2") Reg. \$4.87 **\$3.29**



No. 654 Post-it® Note Pads (3" x 3") Reg. 89¢ **69¢**



C-45 Post-it® Note Tray Reg. \$4.99 **99¢**



Razor Point This revolutionary, super fine point marker pen has changed the way America writes! It's slim, sturdy and gives you a perfect fine line from the first word to the last. Reg. 89¢ **69¢** any 12 for \$6.99

Franciscan Shops The Bookstore—Main Floor—Student Union

## HOW TO GET IT FOR LESS THIS WEEKEND.

Nothing in college is inexpensive these days, particularly the weekends. That's why you should visit Liquor Barn. We've got over 5,000 imported and domestic wines, champagnes, spirits and beers (40 different keg brands also available). And all at the lowest possible prices. That means you can lower your college expenses without cutting back on your college entertainment. And these days that's a pretty good deal. Come into the Liquor Barn. You can get whatever you want and you can get it for less.

### SPECIALS

André Champagne \$188 750 ml. Extra Dry, Cold Duck or Pink

Coors Light 12 oz. Cans **\$3.99** 12 Pack

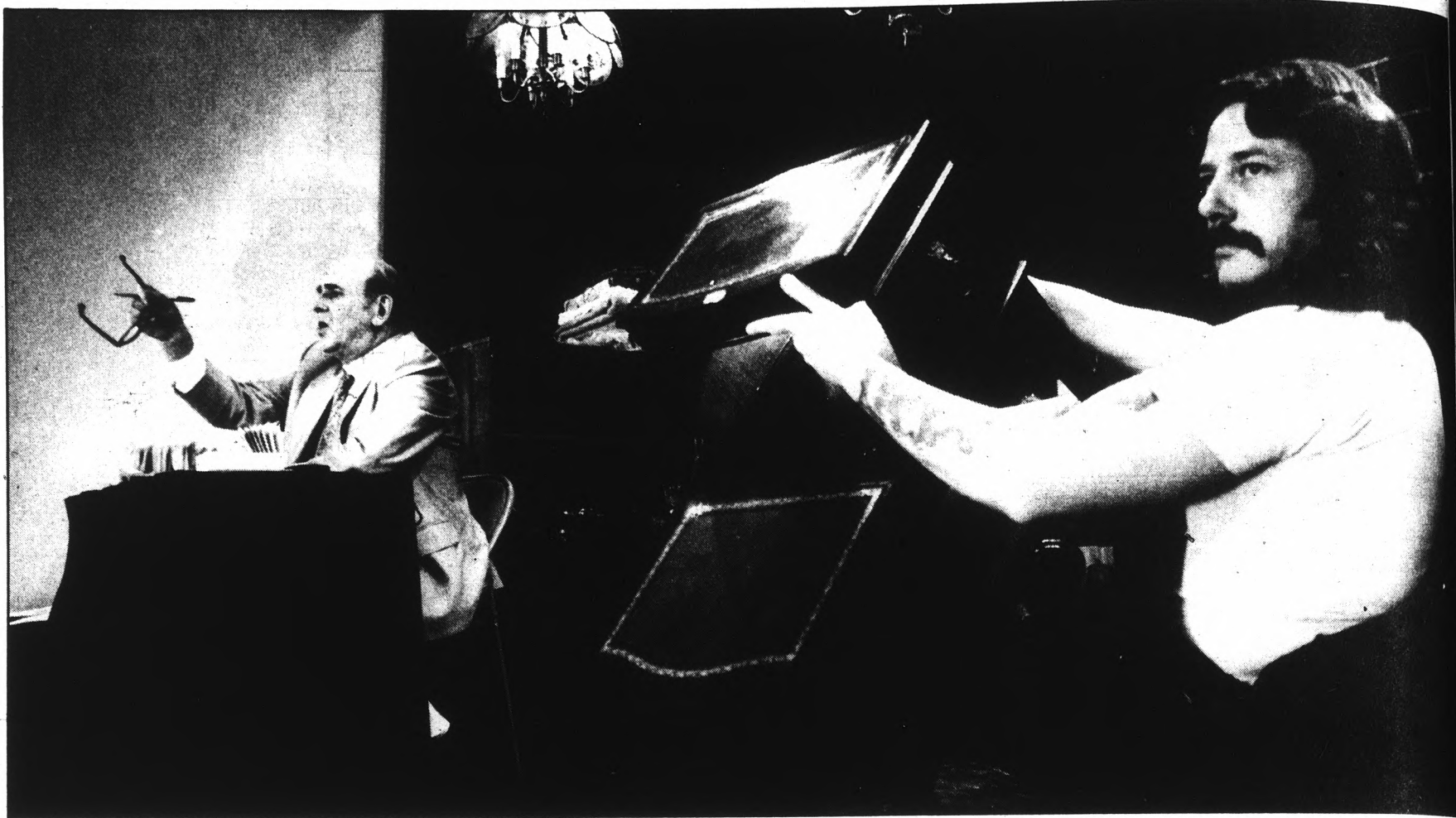
**Liquor Barn** You get whatever you want, and you get it for less.

Items and prices in this ad are available Monday, November 15, 1982 thru Sunday, November 21, 1982.

San Francisco—two blocks north of Goodman Lumber on Old Bayshore Fisherman's Wharf—on North Point between Taylor and Jones Colma—Washington & Sullivan Streets



# Backwords



Photos by Michael Gray

## Scratching the surface of San Francisco's antique furniture world

By Michael Bell

**L**ike the fantasies of rich drama, high civilization and the art of manner and decorum, a fine piece of furniture conjures up visions. Perhaps the attraction lies in the two hundred years of history reflected in the rich gold tones of a polished tabletop.

Yet, one wonders about the people closely linked to the chain an antique follows: the skilled restorer who patiently works the seasoned wood of a \$5,000 Chippendale chair, the dealer who waits in his store for a buyer of a lapdesk that once belonged to an unremarkable English duke, or the people who follow antique auctions, investing in a priceless, intricate Louis XIV bed that no one will ever sleep in.

Since 1951, Richard Gatti has repaired and refinished antique furniture. He has mastered his techniques to achieve the rarest of abilities — to make fine furniture that King George III would have been proud to own.

This is not factory produced stuff, the furniture assembled by machine that began with the Industrial Revolution.

The fine quality pieces that wealthy collectors and prestigious dealers deliver for touch up or repair to Gatti's were made principally with hand tools by 18th century craftsmen in London, Paris or Boston.

"It wasn't antique restoration I got my start in, it was cabinet work and restoration work," says Gatti. "We still do the cabinet work, but restoration is a big, big part of the business."

Machine sounds make it hard to hear, and Gatti raises his voice. He is dressed in glue-spotted blue coveralls. One of his calloused hands shows dye stain on the fingers and his eyes are clear with years of observation. His mood is light, like a piece of elm, elastic and supple.

Gatti enjoys his art, but, he says that more care was given to 18th century furniture-making than is the case today.

"That was the Golden Age of Furniture making," says Gatti. "There was no such thing as mass production. They were one of a kind. Cabinetmakers were 'specialize people,' chairmakers, tablemakers."

A ball and claw foot Chippendale chair with carved decorations on the knees being made by Gatti stands on his workbench.

"We don't just knock that stuff out," he says. "When you consider the old times of furniture making, the finest construction was used because they didn't have good glue. They had to use dovetail joints and mortise and tenons. Just being associated with that kind of stuff raises your standards. You have to like what you're doing to do this. You have to agonize on it, over finishing, over touching-up, deciding when to stop on the restoration so you don't do too much."

Gatti walks up to a walnut-veneered Hi-Boy dating back to around 1720. The five drawer dresser on top lifts off the stand, which is supported by curved cabriole legs with ball and claw feet.

"The legs are not original to the piece," he says. "They didn't use ball and claw back in that period, with that kind of drawer detail and hardware." The feet look like an eagle has grasped a dark walnut croquet ball.

Smooth 16 foot lengths of walnut, oak, mahogany, and other types of planked timber rest at floor-to-ceiling angles on a wall of Gatti's white painted brick shop.

In the large front section completed pieces wait to be picked up by the customer. Some have stayed there for years.

Sawdust spills on the cement floor of the woodwork and repair section in the shop's middle, where the lathe, the band-saw, the drill press, the jointer, the planer and other green-colored machines, all new, stud the shop space. On a

repairer's workbench lie chisels, hand clamps, worn sandpaper, small planes, a glue bottle, wood shavings, and an empty cup.

Four workbenches serve the repairers, who fix broken legs, replace veneer and inlay, recarve fretwork, glue joints, clamp, sand and when finished, take the piece to the back of the shop where the finisher works.

Gatti says that finishing is more difficult than repair work, and he finds it hard to retain finishers who must learn from scratch.

In the back, the finisher often stains wood from the repair to match the old finish on the piece. Then he sprays lacquer over it to build up the finish, sands it down, then polishes it with a formula that smooths, brightens and hardens the refinish. Or the finisher too often strips the old finish off and starts from there to work with the colors.

A fine finish on a piece of furniture enhances its appeal immeasurably, but "you have to almost will the finish on" says Gatti. "A lot of it is trial and error and you don't know. You keep working on it, you don't like it, you take it off, do it again. Each piece of wood is different and the finish is different."

At noon, Gatti's men plunk down at a make-shift table of a sheet of plywood thrown on top of two sawhorses to eat sandwiches, talk, and read the Chronicle.

When Rich Morton first worked as a finisher for Gatti ten years ago he said he was like a blank slate, he says. "I didn't know anything about anything."

**N**ow Morton works for Gatti three days a week, and runs his own business the rest of the time.

"I went through quite an apprenticeship with Rich," says Morton. "I learned how to make stuff look relatively good."

Everyone in the shop laughs and joshes Morton. "Relatively good," Gatti says. "What's that mean anyway?"

"Well, that means that it's never gonna be... If you see it in a different light it's not going to look good to you," says Morton. "I learned the techniques of finishing and refinishing and repair work, and what it is to have a high standard, and a direction towards the ideal."

At 12:40, with a clatter and scrape of chairs, the men rise, disassemble the lunch table, throw away their garbage and return to their jobs.

The swoosh of the giant band-saw swells after Eichenberger pushes its button, as though signaling the start of the second half of the day.

But over at John Doughty Antiques at 619 Sansome St. it is quiet. An elegant gold leaf framed oil painting of sailing ships in a port at sunset hangs on the white brick wall. A feather quill pen sits in a glass holder on Doughty's leather-top desk, amid neatly arranged books and papers. All around on the carpeted floor, fine furniture for sale exhibits the beauty that first drew Doughty to antiques.

A grandfather clock circa 1790 stands in a corner, price-tagged at \$14,700. An oak double gate-leg dining table circa 1830 sells for \$7,800. Its drop-leaves hang on either side until swung up and supported by the gate legs. A mahogany three-pedestal dining table, waxed and polished to a gleam, sells for \$14,700.

"Going to the Commodore's Ball?" a lady customer asks her companion. The people browse with sophisticated intent, drawing upon Doughty with questions about the value and history of a particular piece.

And Doughty, with 20 years in the business, can supply the answers. An amiable man, he enjoys talking about the trade, sharing the knowledge he also dispenses in lectures around the country and in articles for professional trade magazines.



Well-dressed in a suit fit for a country gentleman, Doughty looks at home amid the antiques.

"I suppose furniture really represents the history of a people," he says. "When you look at a piece of furniture you can tell the way a country was behaving at that particular time, I think. So in 1795 everything is very light, very fine, with superb design. Then you get to the Napoleonic wars, when Napoleon and Wellington are at war — you can't beat each other up and kill each other in a very fine chair. You've got to have the French chair with all the armory on it."

Doughty, born and raised in England, came to the United States and started out by sending small amounts of money to his father back in England. His father would purchase a few items and send them back.

"I'd buy a couple pair of candle sticks and a few pieces of good china, put them in a suitcase and carry them around door to door to shops like my own," says Doughty. "With the money I made, I'd ship it back and do it again."

Doughty feels his business links him to his homeland in England, and he travels back four times a year to make furniture purchases.

"With antiques in general, there is a gentleness that softens our modern times that are rushing along at this incredible rate on the knife edge of endless steel and glass," he says. "Antiques are different. They slow things down. They give you a sense of perspective, and I enjoy that."

Eighty percent of what Doughty buys comes from big houses in England, and is shipped by container cargo through the Panama Canal to his store in Jackson Square. He never encourages people to buy furniture merely as an investment.

"I think initially, you must buy it because you like it," he says. "You happen to like that particular piece in the setting that it's going to be in your home. Then if it's an investment, it's an additional bonus."

He points out a light amber colored Venetian bookcase standing on carved legs, with the books on several glass-enclosed shelves inside.

"That was owned by quite a famous actress on the London stage. A lady called Dame Sourtbridge who was knighted by Queen Elizabeth. It is a Venetian piece, made in about 1820. You open it up and the books are just a front, and inside is the bar."

Doughty chuckles. "You put booze in there."

**T**he elegant process of buying an antique through a private dealer contrasts sharply with that of the auction and appraisal company of Butterfield and Butterfield, founded in 1865.

Twenty-five percent or less of what Butterfield auctions is fine furniture, the rest includes everything from paintings and books to stamps and coins, carpets and rugs, prints, weapons and photography.

"If you have to sell something quickly, and you take it to an antique shop, what you do is wait for a couple of thousand people to come through there," says Alison Stewart Pieters, seated at her desk at Butterfield and Butterfield's 660 Third St. office. "It's going to take months. They'll usually take 30 to 40 percent, and that's even if it's sold for \$4,000. We take 10 percent and even the biggest lots are sold in a short period of time."

Pieters opens a catalog announcing the June 23, 1982 sale



of "Selected Furniture and Works of Art," including property from the Estate of Joan Hitchcock, San Francisco.

"Joan Hitchcock was a big San Francisco name," says Pieters. "She was a kind of debutante, and evidently had some sort of affair with John Kennedy in the 60s. She was just a very lovely socialite type in San Francisco, but the point is, if you sell something that belonged to a Joan Hitchcock, and you know that she was an interesting character, you pay more for whatever was hers."

Butterfield and Butterfield employ experts to appraise the worth of fine furniture, often for insurance purposes, at a charge of 1 1/2 percent of the first \$50,000, and at 1 percent of the balance.

Upper left, a detailed wall clock and chest of drawers await buyers; top right, auctioneer Elliot Schelt calls on a bidder; middle, craftsman Richard Gatti and his assistant, Bill Eichenberger, confer behind an antique chair and its unfinished reproduction; above, Gatti takes a measure of a slat for a chair's back.



A black and white photograph of Meryl Streep, looking directly at the camera with a serious expression. She is wearing a light-colored, short-sleeved blouse with a lace collar and buttons. Her hair is styled in soft waves.

# THE MOVIE

## M A G A Z I N E

VOL. 1, NO. 1 WINTER, 1983

### **MERYL STREEP CHOOSES *Sophie's Choice***

The Dark Crystal's  
**DAZZLING SPECIAL EFFECTS**

**JESSICA LANGE AS  
FRANCES FARMER,  
TRAGIC THIRTIES STAR**

TONY BILL DIRECTS  
SOME MOORES (DUDLEY  
& MARY TYLER, THAT IS)

Previews of  
**THE PIRATES OF PENZANCE,  
STING II &  
VIDEODROME!**



# Kodak film

It's not what you see. It's how you see it.



Belott/Wolfson

*If colors tickle your fancy, capture them with Kodak film.  
For sharp, beautiful pictures of your most colorful fantasies.*



feat  
Me  
Ch  
Ch  
Th  
Cr  
Pr  
Jes  
Fr  
Ton  
Six



# THE MOVIE

## M A G A Z I N E

features

**Meryl Streep**  
**Chooses Sophie's**

**Choice** ..... 4  
Exclusive Interview

**The Dark**

**Cry tal** ..... 6  
Amazing Special Effects

**Pre views** ..... 8

*Pirates of Penzance,*  
*g II & Videodrome.*

**Jess a Lange as**

**Frances** ..... 11

agic Hollywood Tale  
duced by Marie Yates  
Jonathan Sanger

**Tom Bill Directs**

**Six Weeks** ..... 12

arring Dudley Moore  
Mary Tyler Moore



4



6



11



12

### *The Perspective*

During the short 70 years since the birth of the motion picture industry, movies have defined our heroes, shaped our morality, set the pace for fashion, created national controversy, entertained us, provided new perspectives and perhaps best of all, stimulated our imaginations.

It's difficult to comprehend the true scope and power of the film medium. Yet we all know the magic created when facing a big screen and being touched by *Breaking Away*, thrilled by *Raiders of the Lost Ark*, moved by *Ordinary People*, or charmed by *E.T.*

Whether the film industry provides escape or entertainment, makes us laugh or makes us cry, it is an important part of our culture and our lifestyle.

You, as a reader of *The Movie Magazine*, belong to the most active movie-going segments of the population. As such, you have a tremendous influence on the film industry and the movies it makes. *The Movie Magazine* is designed to bring the personalities and the process of creating motion pictures into clearer focus. We hope to provide interesting insights into upcoming films — films whose creation you have directly influenced and which eventually may influence you.

We invite your input and encourage you to write us with your comments.

**Durand Achée**  
Publisher

## THE MOVIE

### M A G A Z I N E

Publisher

**DURAND W. ACHEE**

Editor-in-Chief

**JUDITH SIMS**

Associate Editor

**BYRON LAURSEN**

Contributing Editors

**JACOBA ATLAS,**

**STEVEN X. REA,**

**DAVIN SEAY**

Corporate Offices

**JEFF DICKEY, PRESIDENT**

Alan Weston Communications, Inc.

1680 North Vine, Suite 900, Hollywood, CA 90028

Art Director

**CATHERINE LAMPTON**

Production Manager

**CHIP JONES**

Production Assistant

**DAN EICHOLTZ**

Office Manager

**BARBARA HARRIS**

©1982 Alan Weston Publishing, a division of Alan Weston Communications, Inc., 1680 North Vine, Suite 900, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher assumes no responsibility for unsolicited manuscripts. Published three times during the year. Annual subscription rate is \$3.00. To order subscriptions or notify change of address, write *The Movie Magazine*, 1680 North Vine, Suite, 900, Hollywood, CA 90028.



# NEW YORK

Here, on a big beige couch in a friend's apartment just off Central Park South, sits Meryl Streep, the 33-year-old actress whom *Life* magazine — in a heady flurry of hype and hyperbole surrounding last year's Victorian-era epic, *The French Lieutenant's Woman* — dubbed "America's Best Actress."

Meryl Streep is between pictures. At 3 A.M. on June 2nd, at the Old Fox Movietone Studio in Manhattan, director Alan Pakula called out his final "Cut!" on *Sophie's Choice*, the long-anticipated film version of William Styron's semi-autobiographical, best-selling novel. Streep is Sophie — Sophie Zawistowska, a beautiful, beguiling young Polish immigrant living in the Prospect Park area of Brooklyn in the summer of 1947.

In another few weeks, Streep, with Sophie's blonde hair clipped to a scruffy shag and dyed dirty brown, makes for Dallas, Texas, where she starts work in the title role of *Silkwood*, after Karen Silkwood, the plutonium plant worker-turned-anti-nuclear activist who died mysteriously in 1974.

"I was real upset when *Sophie's Choice* wrapped," she says, talking in sudden animated bursts. "I had this feeling that I'll never get a part like that again. I put everything into it and it was hard to leave."

That's what they all say, of course, but Streep, who first read Styron's turbulent romance in its original manuscript form when she was still attending the Yale Drama School, means it. For the film, which tells the story of a would-be William Faulkner named Stingo (Peter MacNichol) and his stormy relationship with two lovers — Nathan (Kevin Kline) and Sophie — all of whom share the same Brooklyn boarding house, Streep threw herself into

the part like a woman possessed. She underwent 5 months of tutorship to learn Polish and German for the scenes of Sophie's pre-World War II homeland. She immersed herself in Alan Pakula's script and Styron's book, virtually becoming the young Catholic girl who had been imprisoned at Auschwitz by the Nazis, living with the guilt of having survived the death camp while those she loved perished.

Though she had read the book back in 1974 and fantasized then about playing the part ("I was looking for every excuse to get out of drama school," she laughs), Streep's coming to the part of Sophie was not — even after her Academy Award for *Kramer vs. Kramer* and her much-ballyhooed role as Sarah in *The French Lieutenant's Woman* — a fait accompli. In fact, as she tells it, Streep practically had to beg writer-director-producer Pakula to consider her for the role of the enigmatic Sophie.

"It's a long story," Streep says, leaning forward and planting her red, low-heel Italian pumps on the carpet. "It was really silly to read it when I was waiting on tables and eating tuna fish at Yale thinking, 'Well, sure I'd like to play that part — who wouldn't?' But then, when years later, the possibility arose that I actually might play it, I reread the book. It had been after a couple of other things I'd done — *Holocaust* and *Kramer* — and I wasn't sure that I wanted to do another female victim."

"This was previous to reading a screenplay," she continues, "and there was this long evolution of events where Alan Pakula called me while I was making *The French Lieutenant's Woman* in England and said 'Would you like to do it?'"

and I said, 'Well, yeah, I mean, but what's the script like? It's a very nice novel but I don't know what the script will be.' And he said, 'Basically, trust me and I said, basically, no, I just can't. And he said, 'Well, I'll fly over to England and tell you the story.' And I said, 'Well, I know the story.' And so he got mad at me and went ahead and looked for other people."

So that was that, says Streep, except that then she got ahold of a pirated copy of Pakula's screenplay. "I read it and I just wanted to do it so badly," she remembers. "It wasn't the sort of stereotypical victim at all, it was really in it — humor and size — a kaleidoscope of emotions. So then it began to over again. My agent called Pakula and said, 'Please, please see her!' and he finally consented to see me. I walk in and he had this Czech actress' pictures all over the walls and he said, 'I was just about to set to do it. We talked for a long time. We talked and talked and talked. And about a week later he called me and said 'You can do it.'"

One of the reasons Pakula and co-producer Keith Barish had been inclined to go with an unknown Czechoslovakian in a big name Hollywood star was that he was, according to Streep, dead-set on Sophie's authenticity, on her Eastern Europeanness. "I told him I'd held him back," she says. "I said, 'I can't learn Polish, I'd do anything I could.'"

"I thought it would be like picking up Italian or something — but it's not. It's because there are my teacher will get this right, my strongest accent. And that it was so hard to learn, you have to speak it, every word changes its ending according to whether it's the object of the sentence or the subject of the sentence. It's so wild."

(Continued on page 7)

*Sophie's Choice* stars Meryl Streep, Kevin Kline as Nathan (center) and Peter MacNichol as the young narrator Stingo (right).



*exclusive interview*

## Meryl Streep Talks about 'Sophie's Choice,' Acting & Other Things

BY STEVEN X. REA





**"Be careful, I just put a new Jensen in there."**

Jensen® Car Audio owners recognize what's really important. Technical excellence like Jensen Triax® three-way speakers.

Triax® not only features a woofer to recreate rich low tones and a tweeter to capture all the highs. It also provides a midrange speaker to single out the subtle sounds in between, and play them back the way they were recorded.

Jensen Coaxial speakers carry the same technical dedication. Coax produces superb sound response across the spectrum. It handles power efficiently, and is available in a range

of sizes to fit almost any application.

Both Triax and Coax speakers are specially designed to work within your car's environment.

That assures that the Jensen sound cuts through as well in your car as it does in our lab. And in case you didn't notice both speakers now carry grilles that add a sleek, contemporary look.

So, if it's the sound that moves you, install a Jensen speaker system.

It can make any car com-

mand special attention. "TRIAXIAL" and "TRIAX" are registered trademarks identifying Jensen Sound Laboratories as the producer of the patented 3-way speaker systems.

**JENSEN**  
CAR AUDIO

**When it's the sound that moves you.**

© Jensen Sound Laboratories, 1982



# THE DARK CRYSTAL

## Special Effects Wizards Create A Mystical New World

BY JACOB A. ATLAS

It sounds like a producer's dream. No agents to call, no contracts to negotiate, no star salaries to pay, no temperamental actors to placate. In fact, no actors at all.

*The Dark Crystal* is the brainchild of Muppet creator Jim Henson. Henson came up with the idea of making a film populated only with creatures (he has no other definition for what he creates, noting this latest development is neither a puppet nor a muppet) five years ago, before *E.T.* was even a gleam in Steven Spielberg's eye. But *E.T.* has already become a national treasure. Any film which uses mechanical creatures to tug at our heartstrings is bound to be labeled a bandwagon jumper, whether deservedly or not. Can the man who made Kermit the Frog and Miss Piggy lovers for the Seventies and realized the Yoda for George Lucas take on the challenge of the lumpy, lovable Extraterrestrial?

"I never intended to spend five years making *The Dark Crystal*," admits Henson. He speaks with the slow, soft deliberation of a kindergarten teacher. "I was ready to go sooner but Lord Lew Grade (who financed the Muppet movies) wanted to make *The Muppet Movie* first. I figured why not postpone *Crystal* a little longer? I knew we could use the time for research and development.

"The big plus about the postponement," Henson adds, laughing, "is that at least now I can describe *The Dark Crystal* to people and have them understand what I mean. Before when I'd talk about a movie without people, no one knew what I meant. Now I can say it's on the order of *E.T.* or *Yoda*, only more so."

Much more. *E.T.* and *Yoda* were the *only* manipulated creatures interacting with a cast of humans, while *The Dark Crystal* is *all* manipulated creatures interacting with other manipulated creatures and special effects.

The logistics have nightmarish proportions, but Henson shrugs off the obstacles.

"In the early days of movies," Henson explains, "all you could do was put a man in a gorilla suit. Now there are options. You can create almost anything. Anything you can see in your mind you can put on film."

Yes, if you have the time, the money and the craftspeople to do the job. *The Dark Crystal*, for instance, ate up five years, more than \$20 million in production costs, and the talents of hundreds of skilled laborers, from the usual camera and lighting experts to the not-so-usual false-eye experts and even rubber importers.

Not many filmmakers could have found the financial backing for a film as complex and unprecedented as *The Dark Crystal*. George Lucas, certainly; Steven Spielberg, now that *E.T.* proves he can do no wrong; and Henson. Although Henson is a generation older than either Lucas or Spielberg (he has grown children, one of whom is the editor of Harvard's prestigious *Lampoon*), he shares with them a sense of perpetual childhood. It was Henson who kept the vision alive, Henson who brought in artist Brian Froud to design the look of the picture, Henson who co-directed with fellow Muppeteer Frank Oz (the creator of both Miss Piggy and Yoda).

*The Dark Crystal's* story (by Henson; David Odell wrote the screenplay) is a traditional fable in an imaginary world where rivers whisper and mountains move. Characters come from races of Gelflings, Skeksis, Mystics and Garthims. Like most fables, the story is about the battle between good and evil where a loner hero, Jen, must prove his worth and deliver the world from greed and decay. Shades of Luke Skywalker and the Empire.

Says Henson, "I had created creatures for *Saturday Night Live* which were unlike anything I had done for the Muppets. Those creatures moved more realistically and all of a sudden I started thinking along new lines. I wanted to do something that obscured the line between what was a puppet and what was human."

It was artist Brian Froud, most noted for his best-selling book, *Fairies*, who articulated the look of *The Dark Crystal*. The film combines the fanciful with the romantic, art deco with Victoriana. What Henson wanted and what Froud designed was a world of total anthropomorphism: every element in the world is



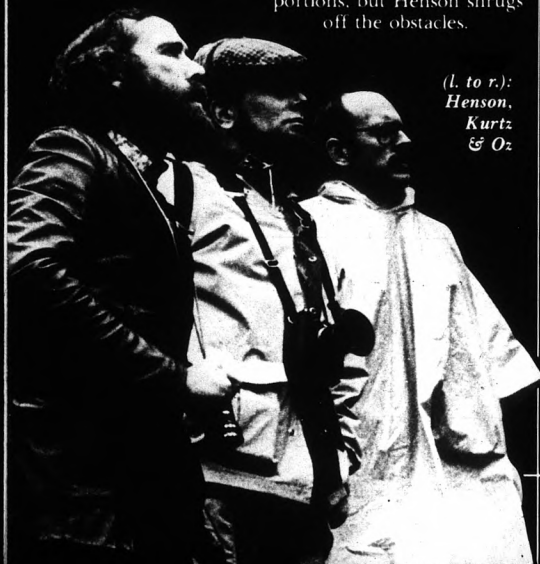
alive and possesses its own personality, its own history, its own complex set of emotions. Froud interpreted Henson's thoughts, ideas, which hundreds of people—modelers, technicians, fabricators, and mechanical designers—turned those thoughts into reality. Work on *The Dark Crystal's* creatures began as early as 1979 when Henson and his cohorts were still filming *The Great Muppet Caper*. Many of the more than 450 experts who eventually contributed to making *The Dark Crystal* have never before worked in movies. Explains production coordinator, "I needed people who were flexible. Some of the ideas Jim had sounded strange."



Some of the creatures: a Mystic (above & top, with Gelfling Jen) & a Garthim Warrior (opposite page).

Quite a change. For instance, Skeksis, the evil masters of the Dark Crystal, are described as having bird-like faces, beak-like mouths, extra hands, and a human tail. The Garthims, the warriors who came about the orders of the Skeksis, are beetle-like creatures with lobster claws, while the Luth striders have long legs, friendly faces, and an anatomy based on giraffes. Each and every creature had to move realistically, requiring dozens of movable parts, naturalistic skin and professional eyes.

The eyes gave the filmmakers the most problems. Without believable eyes the creatures would be able to perform but not to *act*. After all, as some critics said, all good movie actors speak with their eyes. At first the movie-makers went the traditional route, experimenting with taxidermists and the waxmakers at Madame Tussaud's. Eventually they settled on technicians who design eyes for humans who have lost them due to accident or illness. After a year and a half the eyes finally satisfied Henson and Froud. A major stumbling block if technicians had refused to make the irises. It just offended their professional pride.



(l. to r.): Henson, Kurtz, & Oz



Another major problem was skin. Henson insisted that his heroes, the Gelflings Jen and Eddi, have humanlike skin. It needed to move, catch the light. Eventually foam latex was used and master make-up man Dick Smith, who created the Oscar-winning make-up for Dustin Hoffman's 120-year-old *Little Big Man*, came in as an advisor. By the time *The Dark Crystal* was completed, more than nine tons of Malaysian rubber had been used to cover the creatures.

Making them move was equally problematic. Henson wanted no jerks, no ticks, no hesitations. "I don't like to get too specific about how the creatures were made to work," says Henson, "but we did use people inside them some of the time. They were mimes and dancers and acrobats, people who know movement. Those who did the movements were brought in very early and helped us work on the creatures."

Producer Jerry Kurtz, whose credits include *Star Wars* and *The Empire Strikes Back*, insists the mimes were used only about five percent of the time. The rest of the movements were accomplished through various techniques: radio control, mechanical linkage, hydraulic engineering and even traditional puppetry — the arm-in-the-sleeve trick.

Henson insists the result of all the mechanics was often chaos. "E.T., for instance, is often manipulated by as many as eight people at a time — that's just for one creature. With Jen was a matter of dozens of creatures performing at the same time. It got pretty crazy," says Frank Oz, who co-directed the movie. "At Station, a traffic cop would've come in handy. Video saved the day."

"Without video monitors we couldn't have made the movie," admits Henson who first developed the technique of watching a TV monitor while working the Muppets for *Home Movies*. "The video goes through the camera and shows us exactly what's going on when we are performing our primary focus is the video monitor. Each person who manipulated a creature had his own monitor. There were even video monitors inside the creatures — the mimes to see what they were doing." Henson insists *The Dark Crystal* is not a traditional special effects movie in the sense of *Star Wars*. "But in another sense the entire movie is one enormous special effect. The difference is that most of the effects in *The Dark Crystal* were accomplished during the shooting on the soundstages of EMI in London, not added during post-production."

Kurtz contradicts Henson and says that a great deal of the picture is accomplished through such traditional special effects as the paintings, miniatures, models and even screens. Most effects are created serially: one aspect of an effect is shot on a piece of film, then another, then another until all the elements are finally married in optical print. Special effects experts on *The Dark Crystal*, John Field and Brian Smithies, both veterans of James Bond and Superman movies, confirm Kurtz's assessment but add that much of what we see in the movie was accomplished on set. Waterfalls, smoking orbs, flaming castles were all exploded right on the soundstages.

Field and Smithies the most difficult effect was aging the Garthim monster and the Uggies. "Usually," explains Smithies, "aging is

done with dissolves. But what we wanted was to show the process happening, so we created a vacuum effect where the skulls collapsed inward on command."

"In the first scene of the film," Smithies says, "the Dying Master, when telling Jen of his task, raises from a bowl of water the image of the crystal shard and Aughvard's mountain (she's a sorceress). This could have been done with a series of models and dissolves, but we sculpted the mountain from ice and shot it in reverse, using stop frame and melting the ice each time. It took about four hours and we had to keep the ice at freezing point because we also had light coming up underneath which naturally warmed the water."

"The same applied to the crystal shard. Both those scenes having been shot were then improved optically by cutting out frames to speed up the sequence and doing a partial dissolve between frames to get away from the slight jerky movement that you get when you do stop frame."

(Interestingly, *Revenge of the Jedi*, the sixth *Star Wars* adventure, uses no stop frame action. Instead, Lucasfilm's special effects arm, Industrial Light and Magic, developed something they call go-motion, which eliminates the jerks. Go-motion was first seen in the otherwise forgettable *Dragonslayer* and earned an Oscar nomination for ILM.)

For all the technique, Henson is well aware that what draws people to a movie is story, imagination, a sense of magic. With fantasy films, perhaps more than with any other genre of filmmaking, a bond occurs between the storyteller and the audience. If that bond isn't created the movie lies flat and dull.

Henson, through his Muppets, has proven he can create such a bond. Like Spielberg and Lucas, Henson has a gift for translating the



fantastical into popular form. "I make movies I want to go see," Henson says simply, echoing the exact same words Lucas used to explain why he made *Raiders of the Lost Ark*.

*The Dark Crystal* opens December 18th.

## Streep . . .

(Continued from page 4)

Streep, along with the German-Polish contingent of the *Sophie's Choice* crew, spent four weeks filming the flashback episodes of the story in Zagreb, Yugoslavia — scenes awash with images of family and friends, sprawling ghettos, the constant rumble of trains and, in the end, the concentration camp.

"During that month I spoke no English at all," Streep recalls. "I spoke only Polish or German, and it was a Polish and German cast. They were all real. I was the only ringer."

Streep starts gushing all over the place when she gets going on her craft, recounting the roles that have plopped her in places like Cornwall, England, circa 1860, or Poland in the 1930s; her work in movies like *Julia* (Streep's film debut), *The Deerhunter*, *Manhattan*, *The Seduction of Joe Tynan*. "It's great. How many people get to live that many lives in their lifetime? That's really the whole kick of acting: jumping into these different circumstances. It's an ideal outlet for all sorts of emotions."

Prior to *Sophie's Choice* and the Silkwood picture which is just underway, Streep starred in *Still of the Night*, a suspense thriller in which she plays a wealthy New York art auctioneer who gets embroiled in a mystery and a love affair with her psychiatrist, played by Roy Scheider. Robert Benton, who directed Streep in her academy award-winning performance in *Kramer vs. Kramer*, was the director. Streep is loath to give away much of the story line for *Still of the Night*, suggesting only that the less known the better. "It's a very glamorous character, though," she offers. "I got some nice clothes out of it. It's a very glossy, dark, glamorous movie. I've never really been in a glamorous movie before."

Streep clears her throat. She runs a hand through her hair, shaking it up. Two gold, leaf-shaped earrings jangle against her long neck. The talk about glamour winds its way around to that age-old celebrity subject: fame and fortune. Streep, one of a select few American actresses who can demand million dollar per-picture salaries, an actress constantly deluged with scripts and movie offers, is trying, amidst all the stardom and the media hype, to maintain a life of relative normality. She is consciously trying to avoid becoming spoiled by the whole Hollywood syndrome — the aides in constant attendance, the limousines, the big parties.

"You can't get spoiled if you do your own ironing," the actress philosophizes, a grin crossing her pale, pointed face. Is she trying to hoodwink an unsuspecting public into believing that Meryl Streep — the same Meryl Streep who adorned the covers of practically every magazine in America last year — does her own ironing?

"Well," she concedes, her eyes sparked with amusement, "I must say I'm very into permanent press. But, I mean, I think it's important — for me — to keep a hand on my life and the maintenance of it because you're supposed to be playing characters that do their own ironing. If you forget how to do it then all you can play are movie stars."

"But you gotta love it," she adds, her voice swooping from one octave to another, "you gotta love it at the airport when they have the car waiting for you. I must say. Holy macarêre! You don't have to wait for anything and the guy carries the bag — that's great. You'd be a jerk not to love that."

*Sophie's Choice* opens Dec. 10 in exclusive engagements in New York, Los Angeles, Chicago, San Francisco/San Jose, Washington, Dallas and Toronto; other selected markets will open January 21, 1983.





The Pirates cast (l. to r.): Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith and Kevin Kline.

## The Pirates of Penzance

BY JAMES H. BURNS

"The style of *The Pirates of Penzance*," says Wilford Leach, director and screenwriter of the upcoming multi-million dollar musical, "derived from our knowing that we had to create a world in which all that happens in the story would logically happen. The result is that *Penzance* offers a view of what really is another planet: one that is smaller, more old-fashioned, optimistic and generous than our own, but no less human."

*The Pirates of Penzance* is adapted from the Gilbert and Sullivan operetta first produced in 1879. It concerns a roving band of 19th Century privateers, led by the

dashing Pirate King (Kevin Kline). Among the sailors is young Frederic (Rex Smith), indentured to the pirates as a boy when his nurse, Ruth (Angela Lansbury), misheard his parent's instructions to apprentice him as a pilot. Ruth — now plain looking and middle aged — has staved with Frederic throughout his servitude. She has also fallen in love with him. Since Ruth is the only woman whom the young buccaneer ever remembers seeing, she makes him believe that she is beautiful and convinces her charge to marry her. Despite Frederic's relationship with Ruth, he hates his life at sea, and he intends to leave the privateers on his 21st

birthday, the time when his servitude is to be terminated.

On that birthday, the pirate ship sails into Cornwall, England where a group of beautiful young women — all wards of the Major General (George Rose) — are wading. Frederic immediately sees that Ruth has lied to him, making him renounce not only the buccaneers, but Ruth as well. Frederic is also instantly attracted to one of the girls, Mabel (Linda Ronstadt). Meanwhile, the pirates are busy trying to woo the other ladies. Frederic plots to defeat the sailors by helping the Cornwall police, commanded by a rambunctious sergeant (Tony Azito), rid their

community of the privateers before the planned attack on the town can commence, however it is Pirate King and Ruth inform Frederic that since he was born on February 29th, which only happens every four years, he has not yet had 21st birthdays. Frederic's sense of duty prompts him to rejoin the buccaneers, meaning that he must now aid them in thwarting the police. In laughter that he helps organize. This conflict eventually sets the scene for all of *Penzance* characters to find happiness.

Modern interest in the Gilbert and Sullivan musical was inspired when Manhattan theatrical impresario Joseph Papp, head of the New York Shakespeare Festival, launched a Central Park staging of the play in July of 1980. The enormous success led to a move to Broadway, where *Pirates* is still running, accompanied by affiliated productions taking place in many parts of the country.

As with most successful Broadway shows, interest in *Penzance* film rights was almost immediately displayed by numerous studios and producers. Papp rejected those offers until he agreed to produce a film adaptation in association with Ed Sullivan, who has past credits including *Old Times*, *Friends*, *Heart*, and *Comedians*. He proved that he possessed a sharp combination of artistic sensibility and commercial acumen.

"Ed was the only person who seemed genuinely interested in presenting our adaptation in its original form," claims Papp. "I wanted to reflect the nature of the show by retaining the original cast and keeping Wilford Leach as the director."

Obviously, Papp's casting decisions had already been made, but what made Leach choose his initial selections?

"I wanted actors whose voices would keep their individuality in the director's response. I also like pop singers, which made it natural for us to think of Linda Ronstadt for Mabel. The Girls were without because not only did Linda have the voice to do the show, but she wanted to be in it. It turns out that Linda had wanted to be in a show with Bert and Sullivan show ever since she was in the sixth grade, so her older sister sang 'Sorry to See You Go' from *H.M.S. Pinafore*. In fact, that's why we added the song to *Pirates*."

Leach filled the bulk of *Penzance*'s additional starring parts with seasoned stage performers. Kevin Kline had trained under Leach and worked for John Houseman, and won a Tony Award (Best Actor in



(Oscar) for *On the Beach* had played George Rose for over 20 years, in Broadway plays as Richard Burton's *My Darling Clementine*, Katherine Hepburn's *Coco*, and *The Kingfisher* anniversary festival and *The Kingfisher* anniversary festival. He had appeared in *Tommy*, *On the Beach*, and *Happy End*, in the film *Light of the Juggler*, *Union City*, and *Remains of the Day*. He was ultimately replaced by Freddie Smith, a rock

singer/actor who had been seen on Broadway in *Grease*, on TV in *Sooner or Later* and in the film *Heading for Broadway*.

The one newcomer to *The Pirates of Penzance*'s headliners is another Tony Award winner, Angela Lansbury, veteran of 41 films (garnering 3 Oscar nominations for *Gaslight*, *The Picture of Dorian Grey* and *The Manchurian Candidate*), 13 major stage shows (most memorably in the 1960s' *Mame* and the recent *Sweeney Todd*), and 26 TV pre-

(Continued on page 14)



Mac Davis (bloody) & Jackie Gleason (be-ringed) in *Sting II*.

## STING II

The *Sting* and the spellbinding tale of two men, Fargo and Hooker, pulling the perfect scam on a sinister gangster, Doyle Lonnegan. The response to the film by becoming a camera awards making it one of the highest grossing movies of all time. When it was announced that there would be a sequel eight years after the original release, Hollywood was surprised. When it became known that Jackie Gleason would replace Newman as Gondorff and Mac Davis, best known for his role as Robert Redford, Hol-

ever when you do the 'Son of' any-ade, says Jackie Gleason, "even Sorry, but you are doing it with the origi- cast, you can be in trouble. Yet, added *Sting II*, which opens February 11, makes a switch—now there are different attitudes and ap- proaches to the association be- tween the grifters than in the first. Judging by the way the movie has been directed and the acting (Davis), I think that *Sting II* is going

to be a hit. When people walk out of the theater, they'll say, 'We were very well entertained.'"

Despite the new film's altered perspective, the original's screenwriter, David Ward (who recently made his directorial debut on *Cannery Row*), wrote *Sting II*'s scenario. With producer Jennings Lang (*Earthquake*, *The Front Page*) and director Jeremy Paul Kagan (*The Chosen*, *Heroes*) taking over the reins from *Sting I*'s production troika of Michael and Julia Phillips and Tony Bill and director George Roy Hill, Ward is the only behind-the-scenes principal who worked on the initial picture.

Ward's screenplay picks up nearly ten years after *Sting I* in 1940's New York, when Kid Colors (Bert Remsen), veteran con man who helped Gondorff and Hooker in the first film's scam, is murdered by Doyle Lonnegan (Oliver Reed). Lonnegan arranges through the grapevine for Manhattan's underworld to think that a wealthy racketeer named Macalinski (Karl Malden), was re-

(Continued on page 14)

## Videodrome

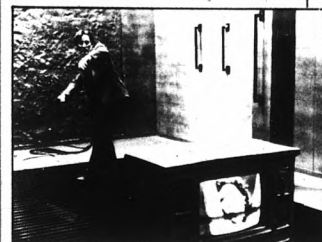
"If people go to *Videodrome* expecting to see a head explode, they'll be disappointed," says writer/director David Cronenberg, referring to the infamous scene in his last film, *Scanners* (about battling telepaths). "*Videodrome* is a bit more radical than my past work in terms of structure, but my sense and choice of themes and imagery is still intact."

Cronenberg's special brand of intense filmmaking has thus far been witnessed in the low-budget movies *The Brood*, *Fast Company*, *Rabid*, and *They Came from Within*, which featured such diverse subjects as the world of race car driving and a venereal disease that breeds parasites which drastically alter their hosts' personalities. *Videodrome* marks Cronenberg's first picture for a major studio.

The premise that so intrigued Universal involves small time cable TV station operator Max Renn (James Woods) discovering a program entitled *Videodrome* that is being aired covertly via satellite. It showcases perverse sex acts, including sado/masochism, bondage, and possibly carnal murders. Renn is captivated by the show, which soon starts causing him to have his own weird fantasies. When Max suspects that the broadcasts emit some type of inducement to their viewers to hallucinate, he becomes obsessed with tracking down *Videodrome*'s source. During his investigation, Renn meets such eccentric characters as pop psychologist Nicki Brand (Deborah Harry); Professor O'Blivion (Jack Creley), who offers vagrants a mission where they can watch television for free; the Professor's daughter, Bianca (Sonja Smits); and Barry Convex (Les Carlson), who finally turns out to be one of the picture's heavies. Renn's ultimate conflict begins when he has trouble separating his *Videodrome*-influenced illusions from reality.

"*Videodrome* is not 'the film that attacks television,'" states Cronenberg. "A tag like that would be an over-simplification, because *Videodrome* is incredibly complex. Such a description would also make the movie sound like a parody of TV and maybe seem boring. Simply by *Videodrome*'s nature, however, it does touch on television's potential for manipulation."

James Woods lashes out in *Videodrome*.



Universal's original release plan for *Videodrome* would have enabled America to have already judged whether the director's critique is apt. *Videodrome* was going to be distributed last October, until audiences' reactions at test screenings made the studio decide that *Videodrome* needed further editing. The picture is now scheduled to open January 28.

"Having to do the extra editing didn't bother me," Cronenberg claims. "In fact, that's why you have advance screenings. When I do a preview, I'm not hoping that people will love the film, because I know very well that the picture isn't yet perfect. The audience's response helps show you the areas of your movie that need refining."

Some of the film's reworked material concerns Max Renn's figmentations. Those sequences allow

(Continued on page 14)





# TILL WE FREEZES OVER

## Presenting High Bias II and the Ultimate Tape Guarantee.

Memorex presents High Bias II, a tape so extraordinary, we're going to guarantee it forever.

### We'll guarantee life-like sound.

Extraordinarily flat frequency response at zero dB recording levels, combined with remarkably low noise levels, means music is captured live. Then Permapass,<sup>™</sup> our unique oxide-bonding process, locks each oxide particle—each musical detail—onto the tape. So music stays live. Not just the 1st play. Or the 1000th. But forever.

### We'll guarantee the cassette.

We've engineered every facet of our transport mechanism to protect the tape. Our waved-wafer improves tape-wind. Silicone-treated rollers insure precise alignment and smooth, safe tape movement. To protect the tape and mechanism, we've surrounded them with a remarkable cassette housing made rigid and strong by a mold design unique to Memorex.

### We'll guarantee them forever.

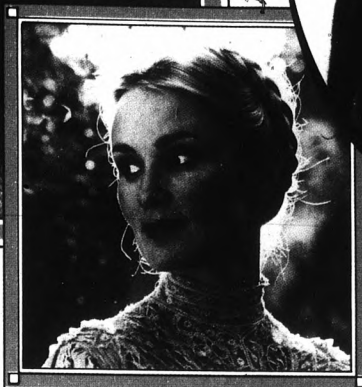
If you ever become dissatisfied with Memorex High Bias II, for any reason, simply mail the tape back and we'll replace it free.

**YOU'LL FOREVER WONDER**

**IS IT LIVE,  
OR IS IT  
MEMOREX**







Jessica Lange stars as tragic Thirties actress Frances Farmer (far left & left). The real Frances Farmer (above) died in 1970.

## JESSICA LANGE AS FRANCES

Producer Marie Yates Brings the Compelling Story of Frances Farmer to the Screen

BY CHRIS HODENFIELD

When Hollywood makes a picture about Hollywood, it usually turns out to be an exposé of the grim, dark side of the glitter pool. *Sunset Boulevard*, *Barbra Streisand's Oscar*, *The Big Knife*, early versions of *Chinatown*, *Is Born*, *Mommie Dearest*, it's a long list. *Singin' in the Rain* is one of the few to take a lighter-hearted look.

This can be an accidental trend.

It was a rainy day in the San Fernando Valley and Marie Yates, producer of the new movie *Frances*, was waiting for Mick Jagger to call. She came to the door of her dark slate house and said, "Good things happen on rainy days." She had warm, twinkly eyes, a maroon sweater, weathered jeans and gold slippers. It occurred to me, as Ms. Yates served me coffee in a black Chinese porcelain cup, that this was a different kind of movie producer.

Marie Yates was working a mid-level production job at MGM six years ago when she came across the shopworn, unsold manuscript of William Arnold's *Shadowland*, which told of the beautiful, spirited and rebellious 1930's actress Frances Farmer and her horrifying experiences with Hollywood, asylums, electroshock and worse. Yates not only bought the rights to *Shadowland*, she dove into the research and helped edit the book. Yates managed to root out the last survivors, including a very private detective who'd held a torch for the actress these many years. From the book and her own interviews and research, Yates and co-producer Jonathan Sanger put together the awesomely awful saga of Farmer's life (the screenplay is by Eric Bergren, Christopher DeVore and Nicholas Kazan).

*Singin' in the Rain* it isn't.

"She was like a Diane Keaton or a Jane Fonda. She dressed as she liked, she was outspoken, she went out with the farmworkers and picked fruit," says Yates. "That's why I say she was about 15 or 20 years ahead of her time."

Frances Farmer, though only 21 years old, had just scored her biggest success, portraying two roles in *Come and Get It* (1935) when she got fed up with Hollywood. She moved to the New York theater world and fell in with Clifford Odets and the left-oriented Group Theatre. Disappointed in them, she returned to Hollywood.

"When she came back, she really had to eat it," Yates says, shaking her head. "She was making B-movies back to back and she started to drink and take pills to keep her weight down. She was so beautiful and so well known, and she hated that. She started to resent the fact that people were exploiting her. They got more vindictive and gave her more B-movies."

"There was a scene in a movie called *Flowing Gold* where she had to fall in the mud. And she had to do it something like 17 times. She kept asking, 'Why am I doing this?' And her director just sat there and let her fall in the mud."

Because of her associations with leftists, she came to be labeled, wrongly, a communist. Her troubles came in a heap. While on parole for a drunk driving charge, Frances Farmer got in a free-swinging fight with a hairdresser, a woman, and broke her jaw. The hairdresser (whom Ms. Yates tracked down in Hawaii for interviews) pressed charges.

"The police went and broke down her door at the Knickerbocker Hotel where she had been sleeping in the nude," Yates says. "And they said she had been coming on to the police as they broke down the door. They booked her. That was the first time she was put into a home."

Farmer was released into her mother's custody. Whenever they would disagree, her mother would threaten her with another trip to the asylum.

Eventually, the threats were fulfilled. Frances Farmer spent five years in an asylum in the state of Washington, frequently subjected to electroshock therapy.

"I don't know if you know about the conditions of those days," Yates says. "They ate and slept on the floor and did everything else on the floor. She was taken out of the hospital and raped, I don't know how many times, by the soldiers from a nearby Army base. The soldiers would also take her to parties where politicians were, and they would dress her up and they would rape her because she didn't know one side from the other any more. And then they would electroshock her so she wouldn't remember any of it."

Farmer eventually found her way into the hands of a Dr. Walter Freeman, who had the motto "Lobotomies get them home." His specialty was the trans-orbital lobotomy, a less dismantling process, comparatively, than a pre-frontal. "He said people were sick in their imaginings. By putting this instrument just underneath their eyelids, that would sever the artist's ability to imagine. Because that's where

(Continued on page 13)



# Actor-Director Tony Bill Sails Through Hollywood . . . & Guides Dudley Moore & Mary Tyler Moore In 'Six Weeks'

BY ERIC ESTRIN

Only Bill stands at the helm of his 65-foot sailboat, *Olinka*, tanned and grinning. The balmy breeze ruffling his hair is also powering his craft gently up the southern California coast. It is late summer, the hottest, smoggiest day of the year in Los Angeles. But here on the water it is cool and clear, and Bill, decked out in white slacks and red shirt, looks as if his only concern in the world is keeping his sails full and enjoying the afternoon sunshine.

A Hollywood Renaissance man, Bill, now 42, achieved film success first as an actor (*Shampoo*, *Washington Behind Closed Doors*), next as a producer (*The Sting*, *Taxi Driver*), and most recently as director of the critically acclaimed *My Bodyguard*. He has just finished shooting *Six Weeks*, his second directorial effort (starring Dudley Moore and Mary Tyler Moore).

Despite all his activity in the film industry, Bill makes it abundantly clear that this is where he feels most comfortable. "I go to work so I can afford the boat—let's put it that way," he says, in a voice flat and calm as today's sea. "Sailing is my only habit."

If Bill sounds a little different from the typical, "show-business-is-my-life" movie producer, it's because 20 years after breaking into the business playing Frank Sinatra's little brother in *Come Blow Your Horn*, he is still, in a sense, the new kid on the block, a Hollywood maverick struggling to do good work outside the competitive confines of the corporate film-making machinery.

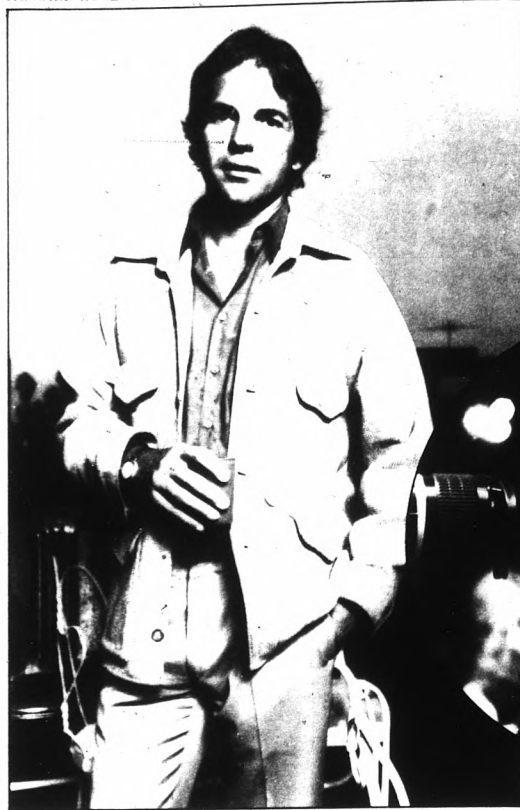
"My feeling is, you spend so much time not making movies, that that's what you should pay attention to in your life," he explains. Accordingly, Bill surrounds himself with good friends and good art, and spends as much time as possible on the water, enjoying an average of two or three long sailboat races each year to places like Honolulu and Puerto Vallarta.

It's a schedule that allows him barely enough time to make movies, and certainly not enough to concern himself with the caprices of the business, which he considers a dying industry. "I'm totally ignorant about the movie business," he says. "I try not to pay attention to anything I have no control over. I just kind of don't go anywhere I can't walk."

The lifestyle suits him well. In a business where connections are said to be everything, Bill has gone outside the system to establish a network of his own and based it in Venice Beach, miles away from the Hollywood hustle. He has staffed it with neophytes in need of a break, and risen to the challenge by turning out an unusual ration of successful, quality films.

What's more, he's managed to become well liked by the Hollywood establishment while doing so, an unachievable accomplishment for

HOWARD ROSENBERG



The director at ease (left) near his Venice studio and squinting through the camera (below). Opposite, Bill exhibits his low-key directorial style with Mary Tyler Moore (left) and Dudley Moore and Katharine Healy (right).



other independent-minded filmmakers who can't seem to get their work distributed to the public.

For that, Bill owes something to his boyish charm and even-tempered personality—a combination that makes him a talented deal-maker without causing him to sacrifice his personal vision. But Bill, or TB, as his friends call him, maintains that if he makes it look easy, it's only a little Hollywood sleight-of-hand.

When it comes to directing, he insists, any appearance of sophistication on his part stems not from knowledge or skill, but from his expectation of eventual failure. "I feel like I'm condemned for the rest of my life to go to work knowing that I don't know what I'm doing," he admits. "I do not have the confidence of the kind of director who says, 'I know just where to put the camera; we don't need to film the rest of that sequence; we're gonna cut over there, and then we're gonna come back over here.'"

Bill had been looking around for a film to direct since *My Bodyguard* in 1980. There were things about directing he clearly enjoyed—the opportunity to use a synthesis of his outside

knowledge, for instance, and his knack for functioning as an inspirational team captain.

The script he decided on (by David Seltzer) is the story of a congressional candidate who's drawn to the head of a cosmetic empire after he flips for her young daughter.

Bill was attracted to *Six Weeks* for several reasons, including the chance to work with Dudley Moore in his first dramatic role. According to Bill, Moore was everything he expected. "It was as good as it gets," he says. "You show up in the morning, and laugh your ass off all day long while doing good work."

And Moore, in turn, praises Bill for creating "an atmosphere where everyone can contribute. Tony is very relaxed and he's very willing for actors to do what they want, what they feel comfortable doing. The fact that he doesn't consider himself a strong director is actually much more of a help than a hindrance because it allows me to deliver what I can instead of aiming for somebody's image of what I can do."

After Bill came aboard, Mary Tyler Moore was signed to play the female lead, adding another light-hearted touch to what is essentially a bittersweet family drama.





The story involves around young Katherine Healy, who Bill calls "the most remarkable I've ever worked with, and with a lot of unknowns over the years." He is a star ballerina with the New York City Ballet, recruited for her first film role as a catalyst in Moore's reluctant romance.

Bill recruited the film's producers, Jon Peters and Peter Guber, when they asked him the big question: Could he start filming in eight weeks and finish 10 weeks was the given," Bill says. "It was a madley and eight weeks to go. So I only had a week and a half to get ready who had worked for me on *Body and Soul* and said, 'Can you ride again?'" and the film was eventually completed on time and under budget.

It probably couldn't have been done if not for Bill's office, Market Street, which includes a projection room where he was able to view dailies, and editing facilities, which were valuable during the final phase of production. More importantly though, the dozen or so offices in the compact studio were stocked with friends and associates with whom Bill shares a give-and-take of opinions and advice. The studio is also where Bill currently resides; he has two teenage children who live with his estranged wife in Brentwood.)

"If I have a janitor who goes around emptying the trash, or the windows need cleaning or the building needs painting or whatever, I'd much rather hire somebody who has the ulterior motive of being an actor or director, or writing a script, than somebody upon whom none of the surrounding atmosphere will rub off," he explains.

Bill has a reputation as the man newcomers can approach for a break, or at least an honest opinion about their work. Screenplays pour in over his transom. Almost all the films he's produced or directed (including the endearing but overlooked *Hearts of the West*) have come from scripts by first-time screenwriters without agents, and he's especially receptive to the material, he says, when approached in a creative way.

Though he might be able to find a higher percentage of quality scripts by dealing with established writers and agents, Bill says he'd rather deal in volume. He's staked out his own territory, and it enables him to stay close to Venice without having to hang around pub-

lishing houses to find out what the hot new novels are, and to take lunches with people he doesn't like. "I don't have a lot of people to compete with this way," he says. "It's something I wouldn't do well."

TB finishes his paté and lets the *Olinka* drift a while longer, while he discusses upcoming sailing plans with his friends. It's almost Labor Day weekend, so that means three days of sailing — one with producers Peters and Guber,

## FRANCES . . .

(Continued from page 11)

they were 'sick.' And what it would do would inhibit them, if not completely stop them, from conceptualizing. And if you take that away from an artist, what do you have left? Freeman was being touted as the king of the lobotomy, the brilliant man of the day. Later on people realized that he was a madman."

Yates admits the story would have been too depressing if it were not for a man in the shadows of Farmer's life, the partly fictionalized role that is played in the movie by playwright Sam Shepherd.

"The movie begins and ends with him, so it's not a total downer. They were soul mates. Once when he was up on a phony murder charge, she supported him with about \$18,000. He knew Frances from the time she was 16 to the day she died. He's a rather eccentric individual, because he talks about a truth that people don't want to hear."

"I'd heard of him, but for 25 years he was still clandestine. He would never talk to anyone about Frances Farmer." A private detective, he ran a make on Yates. It took months for him to open up. "Finally one day he just cracked. He walked me to my car and a tear trickled down one side of his face. He said, 'It's been 25 years that I've never talked to anyone about Frances Farmer. Who are you to come along and open it up?'"

Every actress in town was naturally fascinated by the Farmer role (Jane Fonda and Goldie Hawn wanted it; Jessica Lange, who finally played it, had earlier attempted, unsuccessfully, to interest directors in the story). Many of the uninterested studio bosses, however, still only foresaw a dark story of a star,

another with Sally Field and her kids, and a third day still open.

On the way back, Bill muses about his improvisational directing style, which he describes as "a tight wire act with no net." If he keeps his head clear and his balance intact, he can manage to avoid falling into the abyss of bad judgments and broken budgets that he's convinced would bring about a swift end to his directing career. "I have no idea how capable I would be of taking it on the chin," he says, not surprisingly, since it would be a relatively new experience for him. "I'm talking about real pants-down, boo, hiss, tomatoes-at-the-screen rejection."

"When that happens, to tell you the truth, I think I'll just skulk away," he says with a defiant chuckle. "Really, I think I'll just say, 'You're right, you're right, I agree. You finally caught up with me. Now I finally get to go on a real long cruise.'"

His crew has a good laugh over that one.

*Six Weeks* opens December 17th.

probably immoral, who used to throw fits.

"They didn't care why," Yates said. "I wanted to be true to Frances, I wanted to vindicate her."

Two others interested in vindicating her were director Graeme Clifford and producer Jonathan Sanger, whose success with *The Elephant Man* earned him the ready interest of EMI-Brookfilms. Sanger knew that Farmer's story, which is taken as far as her 1958 appearance on the TV show *This Is Your Life* (she died in 1970), would be a heavy picture, but of an inspirational, cathartic value. "She was not a basket case by any means," Sanger informed us. "She was a courageous, life-affirming person who was beaten for it."

Yates' being the Woman in Charge Here gave her some special insights into Farmer's problems, or those of any woman in the movie racket. "I'm not into identification at all," Yates demurred, "but I began to see some of the difficulties. Women are treated a certain way."

Also providing inspiration was Yates' show business family. Her mother was radio star Ann Page, and her uncle worked with Gregory Peck. "Montgomery Clift was always around and literally bounced me on his knees as a child," she says.

Besides overseeing the final stages of *Frances*, Marie Yates is also nailing down an 8-part TV mini-series, an original love story, and the Mick Jagger project.

Speaking of which, the phone rang. She took the call and her speaking tone was delighted. It sounded like long distance. When she hung up, she was bright with excitement. Was that Jagger?

"No," she said. "That was the call before the call from Jagger."

*Frances* opens December 3 in New York and Los Angeles and in other selected markets on January 28.



## The Pirates of Penzance . . .

(Continued from page 9)

sentations. Leach let Lansbury work fairly independently, which he says is the way that he deals with all actors.

"Let an actor find the role in himself," Leach asserts, "and then he'll almost be the character."

Leach's main concern with his cast was to unite them in bringing *Penzance* to life in the kind of madcap, fun-filled way that has provoked some critics to compare the tone of the play to the antics of Monty Python and the Marx Brothers.

"*Pirates*' humor comes from showing a world of reality askew," states Leach. "It would have been a mistake for me to think of *Penzance* in any conventional way. For example, at the time that this story takes place, there were no pirates any more. Consequently, anyone claiming to be a pirate would be some sort of free spirit."

To enhance *Pirates*' thematic delights with celluloid magic, Leach enlisted the services of special effects wizard Brian Johnson, who won an Oscar for *The Empire Strikes Back* and also worked on *Dragonslayer*, *Alien* and *Space 1999*. Johnson's tricks were added to live action footage, shot by cinematographer extraordinaire Douglas Raiders of the *Lost Ark* (Slocumbe).

The *Pirates of Penzance*'s visual thrills weren't only generated technically. The picture contains the wildest action scenes this side of Steven Spielberg.

"*Pirates* gets so wild that a lot of people think that we did a lot of improvised tumbling and bumbling," says Tony Azito, "but we didn't. There couldn't be improvising with everybody moving around like that. There would have been chaos. Graciela Darnie (both the play's and film's choreographer) is a perfectionist. All of the fight sequences for the stage play were planned. For the movie, they had to be even more precise."

No matter how proficient Azito and company were, a potential danger for *Pirates* is that moviegoers might consider the story an antique that couldn't possibly please a 1980s audience.

"We treated *Penzance* as a new work — something living, rather than as something to be done with reverence toward the dead. We approached the production from the script and music, rather than from the tradition of how *The Pi-*

rates of Penzance' ought to be done."

Leach's approach worked on Broadway, where *Pirates* won 3 Tony Awards (for Best Revival, Best Director and Kevin Kline), 2 OBIE Awards, 5 Drama Desk Awards and the Outer Critics Circle Award for Best Musical. The director and his associates are obviously gambling that this February 18, filmgoers will also react positively to a movie whose stylized whimsy could present a refreshing relief from the world's ubiquitous everyday hassles.

"*The Pirates of Penzance*," Leach admits, "presents a world without cynicism. There's not one character in the picture that you wouldn't like to have over to dinner."

## Sting II . . .

(Continued from page 9)

sponsible for Colors' death.

Jake Hooker, now down to his last dollar due to bad investments, and Fargo Gondorff, fresh from a two-year stay in the Florida State Penitentiary "on a bum rap," decide to get revenge on Macalinski. They scheme to have Hooker pose as a champion boxer, not realizing that Lonnegan is aware of their every move, determined to kill them in retribution for conning him a decade earlier.

Ward's script also introduces a beautiful con woman named Veronica (Teri Garr), who uses the alias Countess Veronique. A romance develops between Veronica and Hooker, with the latter ignorant that the "Countess" has some sort of mysterious tie to Lonnegan. Helping the gangster is Big Apple police detective Francis X. Bushman (Val Avery), whom Hooker first meets when he steals a railroad ticket from him.

"*Sting II* is inspired and is an expansion of the first *Sting*, rather than a continuation," asserts director Kagan. "Our Fargo Gondorff and Jake Hooker are based on two very famous real-life con men who are totally different from the original two characters. *Sting II* also has more comedy and the nature of the con is more intriguing than in *Sting I*. In this picture, the con men themselves get conned."

Kagan feels that a director should try to put together a cast that is friendly to one another. He even went so far as to fly Oliver Reed (who inherits the part of Lonnegan from the late Robert Shaw) in from London for a few days so that he could get acquainted with the picture's ensemble

one month before the Englishman had to show up for filming. During that visit, Oliver clowning around by doing hand-springs and lewd gestures off-camera while the other actors were filming their scenes. At one point, Reed peeled off his shirt and jumped in front of the camera, dancing around the cast members.

"That's the way he is without having a drink," comments Jackie Gleason, grinning.

Not all of *Sting II*'s unplanned moments were as wild as Reed's stunts. When the film was lensing at Los Angeles' posh Rex restaurant — posing as "The Blue J" nightclub — famed bandleader/trumpeteer Harry James (who plays himself) and a few of *Sting II*'s other musicians treated the crew to an impromptu concert. The event was made even more memorable when Jeremy Paul Kagan joined the group on clarinet.

To help achieve a sense of pleasant illusion, the artists responsible for *Sting II*'s look often opted to "suggest" the 1940s, instead of recreating the era in exact detail.

"We tried to make the clothing in *Sting II* capture the essence of the period, rather than actually documenting it," confirms costume designer Burton Miller.

One design element that couldn't be merely suggested: men's haircuts. All of *Sting II*'s male actors had to get 1940s coiffures.

"When that was done," Mac Davis recalls, "nobody recognized me. When I came home after the haircut, my dog — a big old bloodhound — tried to tear me up. Until he smelled me, he didn't know who I was."

Davis' pursuit of reality for his role included doing his own stunts during *Sting II*'s climactic boxing match.

"I got banged up," reveals Davis. "I was trying to make a slow motion shot — there's a point in the fight where Jake gets knocked down — and I went flying through the air, landed on my rib cage, and broke a rib: it looked terrific! It was my own fault, though. I was overacting."

Some media pundits have surmised that Davis went to such lengths to help offset a comparison between himself and his progenitor as Hooker, Robert Redford. When told that some people will view his performance in Redford's shadow, Davis doesn't seem bothered, apparently believing that he's not in competition with the famous star. Mac considers *Sting II* as another chance to expand his thespian abilities, displayed twice before in *North Dallas* and *Forty and Cheaper to Keep Her*.

"I'm basically a songwriter who sings and an entertainer who acts," quote, unquote. Acting is a challenge because it's something I really don't have that much experience at. Film acting is hard work. It's long hours and very repetitious, but I love it. Acting is a chance to jump out of my skin and be someone else for a change. Who hasn't wanted to do that once in a while?"

Inevitably, the *Sting* sequel will be pitted against its predecessor. Jeremy Paul Kagan insists that his picture can stand the test, as long as people care about *Sting II*'s characters.

"I think that the director," states the characters in *Sting* survive by being stage area where I feel audiences want to care about these people. Important to me, what's the truth in people's lives."

## Video-drome .

(Continued from page 9)

*Videodrome* to dispel the morbidly fascinating special effects and makeup effects that Cronenberg's movies have become famous for. *Videodrome*'s score of delusion — including a television that becomes organic — was developed by Rick Baker's X Inc. (An American Werewolf in London), Frank Carere and video coordinators Michael E. Dick and Lee Wilson.

"Their contribution," comments Cronenberg, "is an tremendously vital part of the movie. *Videodrome* was written so that the hallucinatory aspects actually lead to one of the film's major revelations. At the same time, I'd hate for people to feel that *Videodrome* is solely an effects picture. Its first half hour doesn't have any effects. *Videodrome*'s other elements — acting and story — are good enough to stand on their own. If nothing else, I think that the least people will say is that *Videodrome* is an interesting movie. As a result, I think that the market can be broader than that of a film that only highlights special effects."

"Obviously," the director adds, "there'll be some people who might not want to sit through *Videodrome*'s 'straight' scenes. Overall, though, I don't think that will be the case. Effects freaks still want more than just special effects, even if they don't always realize it."

"I mean, why settle for great effects if you can get effects plus?"



r who  
o actu  
chal  
g I re  
exper  
work  
epetit  
g is a  
in and  
change  
ut once

sequel  
edeces  
ists that  
est, as  
ing It's

tes the  
of the  
e by le  
area  
here I  
o care  
what's  
uth in

orbidly  
graphic  
ronen  
famous  
elusion  
that be  
veloped  
c. (An  
ondon),  
o coop  
nd Lee

mmens  
ndously  
eodrome  
lucinat  
one of  
At the  
ople to  
y an el  
lf hour  
Videos  
ing and  
o stand  
else, I  
will say  
eresting  
that in  
an that  
ghts spe

or add  
no migh  
Videos  
Overall  
will be  
till want  
cts, even  
it.  
great e  
plus?"



# TURBO DIESEL DODGE RAM 50

**NOW THE WORLD HAS PICKUPS WITH THE  
POWER OF A DIESEL AND THE PUNCH OF TURBOCHARGING.**

## DODGE POWER RAM 50 SPORT SPECIFICATIONS

Note: Turbo Diesel is available in 4WD and 2WD models.

Engine	2.3L, 4-cyl Fuel-injected Turbo Diesel; Max. h.p. 80 Max. torque 125 lbs./ft.	Payload	1470 lbs.
		Suspension	Independent front with 1,102 lb. capacity torsion bar. Longitudinal leaf springs rear with 2,946 pound capacity. Telescopic shocks front and rear.
Type of drive	Four-wheel drive.	MPG 2WD 4WD	45 est. hwy. 34 EPA est. mpg.*
Transmission	5-speed manual overdrive. Floor mount.		40 est. hwy. 30 EPA est. mpg.*
Steering	Power. Adjustable column.	Box Dimensions	Box Length: 81.5" Overall Width: 64.2"
Fuel Tank	18 gallons		

\*Use EPA est. mpg. for comparison. Your mileage and range may vary depending on speed, distance and weather. Actual highway mileage and range will probably be less. CA est. hwy. EPA est. mpg. 2WD 39/32 4WD 35/28. DRIVE SMART BUCKLE UP.

**DODGE RAMS:  
WE'RE BUILDING TRUCKS LIKE  
WE NEVER DID BEFORE.**



**THE NEW CHRYSLER CORPORATION  
QUALITY ENGINEERED TO BE THE BEST**



# Kodak film



Moshe Brakha

*Capture the heat of the moment...in dazzling, sizzling hot color.  
No matter how fast it's happening. With Kodak film,  
For sharp, beautiful shots that scream color.*

